DOCUMENT RESUME

ED 426 016 SO 029 292

TITLE	The Arts Resource Guide.
INSTITUTION	New York State Education Dept., Albany.
PUB DATE	1997-00-00
NOTE	216p.
AVAILABLE FROM	Publications Sales Desk, 3rd Fl., Education Bldg., Washington Ave., Albany, NY 12234; Web site: www.nysed.gov
PUB TYPE	Guides - Classroom - Teacher (052)
EDRS PRICE	MF01/PC09 Plus Postage.
DESCRIPTORS	*Art Education; Elementary Secondary Education; *Fine Arts; Instructional Materials; State Curriculum Guides; State Departments of Education; *State Programs; *State Standards; Statewide Planning
IDENTIFIERS	*New York

ABSTRACT

This arts resource guide is designed to serve as a companion document to the New York Learning Standards defined for each major curricular area. The guide provides teachers with information, strategies, learning experiences, sample assessments, and specific discipline materials to be used in the arts curriculum development process within each school/district. The guide is divided into three major sections: (1) "Implementing the Learning Standards for the Arts: Curriculum and Instructional Materials"; (2) "Teaching to the Standards: A Collection of Learning Experiences"; and (3) "Assessing the Standards: Assessment Strategies and Models." This resource guide is not a final, complete document. The final version will be available in hardcopy, as a Compact Disc for use on CD ROM, and is accessible on the Internet at: http://www.nysed.gov. (EH)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

SO

ED 426 016

The Arts

INTRODUCTION

Regents 2
Acknowledgements 3
Foreword 4
Introduction 6

NOTE: This document is a work in progress. Parts II and III, in particular, are in need of further development, and we invite the submission of additional learning experiences and local performance tasks for these sections. Inquiries regarding submission of materials should be directed to: The Arts Resource Guide, Room 681 EBA, New York State Education Department, Albany, NY 12234 (tel. 518-474-5922).

SO 029 292

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY

L.W. Stanton

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

1

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☐ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

http://www.nysed.gov

BEST COPY AVAILABLE

THE UNIVERSITY OF THE STATE OF NEW YORK

Regents of The University

CARL T. HAYDEN, *Chancellor*, A.B., J.D.	Elmira
LOUISE P. MATTEONI, *Vice Chancellor*, B.A., M.A., Ph.D.	Bayside
JORGE L. BATISTA, B.A., J.D.	Bronx
J. EDWARD MEYER, B.A., LL.B.	Chappaqua
R. CARLOS CARBALLADA, *Chancellor Emeritus*, B.S.	Rochester
NORMA GLUCK, B.A., M.S.W.	New York
ADELAIDE L. SANFORD, B.A., M.A., P.D.	Hollis
WALTER COOPER, B.A., Ph.D.	Rochester
DIANE O'NEILL MCGIVERN, B.S.N., M.A., Ph.D.	Staten Island
SAUL B. COHEN, B.A., M.A., Ph.D.	New Rochelle
JAMES C. DAWSON, A.A., B.A., M.S., Ph.D.	Peru
ROBERT M. BENNETT, B.A., M.S.	Tonawanda
ROBERT M. JOHNSON, B.S., J.D.	Lloyd Harbor
PETER M. PRYOR, B.A., LL.B., J.D., LL.D.	Albany
ANTHONY S. BOTTAR, B.A., J.D.	Syracuse
MERRYL H. TISCH, B.A., M.A.	New York

President of The University and Commissioner of Education
RICHARD P. MILLS

Executive Deputy Commissioner of Education
THOMAS E. SHELDON

Deputy Commissioner for Elementary, Middle, Secondary, and Continuing Education
JAMES A. KADAMUS

Assistant Commissioner for Curriculum, Instruction, Assessment, and Innovation
EDWARD T. LALOR

Coordinator of Curriculum and Instruction
ROSEANNE DEFABIO

Copyright © 1997 by New York State Education Department.
Permission is hereby granted for educators in New York State to copy any or all parts of this document for professional use.

The State Education Department does not discriminate on the basis of age, color, religion, creed, disability, marital status, veteran status, national origin, race, gender or sexual orientation in its educational programs, services and activities. Portions of this publication can be made available in a variety of formats, including braille, large print or audio tape, upon request. Inquiries concerning this policy of nondiscrimination should be directed to the Department's Office for Diversity, Ethics, and Access, Room 152, Education Building, Albany, NY 12234.

Acknowledgments

Many State Education Department staff members have made significant contributions to the Arts Resource Guide. ***Edward Lalor and Roseanne DeFabio*** originated the concept of the resource guides and served as primary motivating forces in its development. ***Roger Hyndman, Edward Marschilok, and Patricia Webster,*** reviewed and selected materials for inclusion in Parts I and III of the document and offered their subject area expertise to the overall document. ***Anne Schiano, Jeannette Canaday, and Virginia Hammer*** developed and coordinated the process used to request and review learning experiences from teachers across the State, many of which appear in Part II. ***John Maryanopolis, Jan Christman, Major Capers, and Patricia Mulligan*** contributed their creative and technical capabilities to the overall design of the Resource Guide. ***Edith Toohey and Pat Webster*** served as the coordinating editors.

Joseph McDonald and Judith Pelchat, from the Annenberg Insititute for Educational Reform at Brown University, Providence, RI, provided invaluable assistance in the development, implementation, and refinement of the peer process used to review the learning experiences submitted by New York State teachers.

Teachers from many schools and districts served as pioneers by submitting their work for review. Although the work of each of these teachers may not appear in this edition, all are commended for their contributions.

Denise Abbatista
Linda Ahlstedt
Barbara Wagner Bashaw
Donna Basile
Jessica Bayer
Betsy Bevan
Violet Burtula
Margaret Charboneau
Patricia Chiodo
Frank Cittadino
Patricia Clahassey
Katy Colletti
Richard Comfort
Joan Davidson
Kevin Dirth
Martha Evans
Lou-Ellen Finter
Laura Glista
Laura Greenly
Karen Henn
Amy Heyman
Joy Hirschorn
Diane Knapp
Nadine McDermott
Susan Menkes
Joy Miller
Louise Milliman
Margaret Minardi
Tina Morris
Stephanie Needham
Gail Nelli
Susan Nelson
Connie Noelle
Richard Nunziato
Renee O'Brien
Kate Olena
Peggy Palmer
Mary Lou Papadopoulos
Jane Jacobs
Barbara Powell
Linda Quinn
Martha Regala
Michael Saarie
Elise Scudder
Mary Ellen Kalil Shevalier
Kristine Tolmie
Jessie Vance
Theo Vandeventer
Rachel VanSchiack
Robert VonHunke
Melanie Weber

Foreword

New York State is engaged in a serious effort to raise standards for students. The strategy for raising standards, as clearly articulated by Commissioner Richard Mills, includes three elements:

1. Setting clear, high expectations/standards for *all* students and developing an effective means of assessing student progress in meeting the standards,
2. Building the local capacity of schools/districts to enable *all* students to meet standards, and
3. Making public the results of the assessment of student progress through school reports.

The learning standards approved by the Board of Regents reflect the intensive, collaborative work conducted over the past few years by the State Education Department and by national groups, such as the National Center for Restructuring Education, Schools and Teaching (NCREST), the Council of Chief State School Officers, and the New Standards Project.

Learning standards have two primary dimensions. **Content standards** describe what students should know, understand, and be able to do. **Performance standards** define levels of student achievement pertaining to content. However, the teaching and learning which takes place in between is the heart of the matter.

Classroom teachers have a tremendous challenge. They must bring reality to the **teaching and learning** process in order to assure that *all* of their students will perform at higher levels. They also have a wonderful opportunity for both professional and personal growth. Numberless occasions are available for teachers to really examine their instructional practice, to share what it is they do each day with their students, to work in collaboration with other teachers and students and, thereby, to grow in their understanding of the craft of teaching. In his book, ***Teaching: Making Sense of an Uncertain Craft*** (Teacher's College Press,1992), Joseph McDonald states that:

> "Real teaching. . . happens inside a wild triangle of relations—among teachers, students, subject—and all points of the triangle shift continuously."

This resource guide has been developed to get inside this triangle and provide some clarity, to demonstrate concretely how colleagues across the state are tackling the job of standards-based teaching and learning, and to offer examples of resource/research materials which can serve to inform local curriculum development. The standards define the points of the triangle; they are the starting point. Assessments are simultaneously ends and beginnings; they serve both as benchmarks to ascertain what and how well students are learning and as springboards for further teaching and learning. Real teaching shifts continuously in response to the needs of students as they strive to understand the content and to demonstrate their understanding in a variety of assessment contexts.

The Board of Regents recognizes the diversity of students in New York State, including students with disabilities, students with limited English proficiency, gifted students, and educationally disadvantaged students, and has made a strong commitment to integrating the education of all students into the total school program. The standards in the framework apply to all students, regardless of their experiential background, capabilities, developmental and learning differences, interests, or ambitions. A classroom typically includes students with a wide range of abili-

ties who may pursue multiple pathways to learn effectively, participate meaningfully, and work toward attaining the curricular standards. Students with diverse learning needs may need accommodations or adaptations of instructional strategies and materials to enhance their learning and/or adjust for their learning capabilities.

The ***Arts Resource Guide*** has been conceptualized using these philosophical bases. The content has been selected to address important aspects of the teaching and learning process. It is our hope that all the partners in all learning communities in New York State will find the document useful, practical, and informative.

Introduction

The *Arts Resource Guide* is the second of a series of resource guides which are being designed to serve as companion documents to the Learning Standards defined for each major curricular area. Each Resource Guide is intended to (1) **establish connections** for administrators and teachers between these learning standards and the specifics of classroom instruction and to (2) provide further **elaboration of the standards** which will be of assistance in planning grade-by-grade curriculum. The guide has been developed with input from local districts, schools, and teachers who are currently working to align their instructional practices to the learning standards. The document is not comprehensive or exhaustive. Yet it provides teachers information, strategies, learning experiences, sample assessments, and specific discipline materials which can be used in the curriculum development process within each school/district.

The *Arts Resource Guide* is divided into three major sections:

Part I: Implementing the Learning Standards for the Arts: Curriculum and Instructional Materials

The purpose of this section is to outline the elements considered essential in planning a standards-based arts curriculum. It contains such information as samples of locally developed curricula and scope and sequence materials that are suggested models in visual arts, music, and theater, and materials to support arts education curriculum development.

Part II: Teaching to the Standards: A Collection of Learning Experiences

Standards-based learning experiences developed and reviewed by classroom teachers from across the state are presented in this section as examples of "real" activities that can be used to bring the learning standards to life in a classroom setting.

Part III: Assessing the Standards: Assessment Strategies and Models

Assessing student achievement of the learning standards is an on-going process. This section provides teachers with information on assessment strategies, model assessments which have been developed and used by teachers in New York State, and assessment materials developed by national and statewide organizations.

This Resource Guide is not a final, complete document. Rather, the materials and learning experiences included in this edition represent a beginning. The production staff for this document believes that many other individuals in schools across the state can make contributions to this document which will make it an even richer expression of teacher and administrator commitment to teaching and learning. It is our hope that teachers, schools, and districts will send us locally developed curricular materials, assessments, or other resources that they would like to share with others.

We also believe that the peer review process used to select the learning experiences included in the guide is a valuable and insightful staff development opportunity. We hope that this process will be replicated in schools across the state for two reasons: (1) to help teachers share their work with colleagues and receive useful feedback to inform their own practice and (2) to generate additional learning experiences for inclusion in future editions of the guide.

The final version of the ***Arts Resource Guide*** will be available in hardcopy, as a Compact Disc for use on CDRom, and is accessible on the Internet at the following address:

http://www.nysed.gov

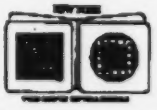
The State Education Department expresses appreciation to all who have contributed to the preparation of this document. Many people have worked long and hard to bring this resource guide to our Arts colleagues and to all teachers, since an understanding of the Arts is essential to all disciplines. Special thanks to Jeanne Gray who served as the Arts consultant/coach to elicit learning experiences for Part II. Jeanne's leadership, patience, and persistence have helped to make the resource guide a reality.

The Arts

PART I.1

What Students Should Know and
Be Able to Do in the Arts 2
National Standards/State Arts Standards ..8
Learning Standards for the Arts:
Expectations for Achievement 10
Collaborative Arts in Education 11

NOTE: This document is a work in progress. Parts II and III, in particular, are in need of further development, and we invite the submission of additional learning experiences and local performance tasks for these sections. Inquiries regarding submission of materials should be directed to: The Arts Resource Guide, Room 681 EBA, New York State Education Department, Albany, NY 12234 (tel. 518-474-5922).



The Learning Standards for the Arts reflect the educational goals that are common to dance, music, theatre, and the visual arts, while recognizing the distinctive aspects of each discipline. The materials in this section of the *Arts Resource Guide* have been selected:

- to provide ***support*** for teachers as the continue to incorporate the standards in their everyday classroom practice
- to ***inform*** the curriculum development process
- to ***share*** local curriculum models (scope and sequence)
- to ***provide*** information on State and local efforts in arts education.

New York State Arts educators embarked on their journey to develop rigorous content and performance standards in the Arts—dance, music, theatre, and the visual arts—just as their colleagues at the national level addressed the need for national arts standards. The National Standards for Arts Education and the New York State Learning Standards for the Arts are closely aligned and complement each other. Teachers in New York State will want to be cognizant of the work at both the State and National levels as they address the learning standards for the Arts in their classrooms.

What Students Should Know and Be Able to Do in the Arts

There are many routes to competence in the arts disciplines. Students may work in different arts at different times. Their study may take a variety of approaches. Their abilities may develop at different rates. Competence means the ability to use an array of knowledge and skills. Terms often used to describe these include:

- creation
- production
- culture
- analysis
- aesthetics
- appreciation.
- performance
- history
- perception
- criticism
- technology

Competence means capabilities with these elements themselves and an understanding of their interdependence; it also means the ability to combine the content, perspectives, and techniques associated with the various elements to achieve specific artistic and analytical goals. Students work toward *comprehensive* competence from the very beginning, preparing in the lower grades for deeper and more rigorous work each succeeding year. As a result, the joy of experiencing the arts is enriched and matured by the discipline of learning and the pride of accomplishment. Essentially, the National Standards ask that students should know and be able to do the following by the time they have competed secondary school:

- *They should be able to communicate at a basic level in the four arts disciplines*—dance, music, theatre, and the visual arts. This includes knowledge and skills in the use of the basic vocabularies, materials, tools, techniques, and intellectual methods of each arts discipline.

- *They should be able to communicate proficiently in at least one art form* including the ability to define and solve artistic problems with insight, reason, and technical proficiency.

- *They should be able to develop and present basic analyses of works of art* from structural, historical, and cultural perspectives, and from combinations of those perspectives. This includes the ability to understand and evaluate work in the various arts disciplines.

- *They should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods*, and a basic understanding of historical development in the arts disciplines, across the arts as a whole, and within cultures.

- *They should be able to relate various types of arts knowledge and skills within and across the arts disciplines.* This includes mixing and matching competencies and understandings in art-making, history and culture, and analysis in any arts-related project.

As a result of developing these capabilities, students can arrive at their own knowledge, beliefs, and values for making personal and artistic decisions. In other terms, they can arrive at a broad-based, well-grounded understanding of the nature, value, and meaning of the arts as a part of their own humanity.

Source: *National Standards for Arts Education*, 1994.

Benefits Provided by an Arts Education

An arts education benefits the *student* because it cultivates the whole child, gradually building many kinds of literacy while developing intuition, reasoning, imagination, and dexterity into unique forms of expression and communication. The arts cultivate the direct experience of the senses; they trust the unmediated flash of insight as a legitimate source of knowledge. Their goal is to connect person and experience directly, to build the bridge between verbal and nonverbal, between the strictly logical and the emotional—the better to gain an understanding of the whole. Both approaches are powerful and both are necessary; to deny students either is to disable them. An education in the arts also benefits *society* because students of the arts disciplines gain powerful tools for:

- understanding human experiences, both past and present
- learning to adapt to and respect others' ways of thinking, working, and expressing themselves
- learning artistic modes of problem solving, which bring an array of expressive, analytical, and developmental tools to every human situation
- understanding the influences of the arts in their power to create and reflect cultures, in the impact of design on virtually all we use in daily life, and in the interdependence of work in the arts with the broader worlds of ideas and action
- making decisions in situations where there are no standard answers
- analyzing nonverbal communication and making informed judgments about cultural products and issues
- communicating thoughts and feelings in a variety of modes, giving them a vastly more powerful repertoire of self-expression.

> "***The Power of the Arts to Transform Education*, a report by the Kennedy Center in Washington D.C. states:**
>
> *"They (the arts) provide schools with a ready way to formulate relationships across and among traditional disciplines and to connect ideas and notice patterns. Works of art provide effective means for linking information in history and social studies, mathematics, science and geography. A work of art can lead to many related areas of learning, open lines of inquiry, revealing that art, like life, is lived in a complex world not easily defined in discrete subjects."*

The arts also make a contribution to education that reaches beyond their intrinsic value. An education in the arts helps students learn to identify, appreciate, and participate in the traditional art forms of their own communities. As students imagine, create, and reflect, they are developing both the verbal and nonverbal abilities necessary for school progress. At the same time, the intellectual demands that the arts place on students help them develop problem-solving abilities and such powerful thinking skills as analyzing, synthesizing, and evaluating. A comprehensive, articulated arts education program also engages students in a process that helps them develop the self-esteem, self-discipline, cooperation, and self-motivation necessary for success in life.

An Education in the Arts Is for All Students

- The arts help all students to develop multiple capabilities for understanding -and deciphering an image- and symbol-laden world. Thus, the arts should be an integral part of a program of general education for all students.
- The argument that relegates the arts to the realm of passive experience for the majority, or that says a lack of 'real talent" disqualifies most people from learning to draw, play an instrument, dance, or act, is simply wrongheaded. Clearly, students have different aptitudes and abilities in the arts, but differences are not disqualification.
- Talent should never be a factor in determining the place or value of the arts in an individual's basic education.

All Students Helped Through the Arts

"When I examine myself and my method of thought, I come to the conclusion that the gift of fantasy has meant more to me than my talent for absorbing knowledge."

Albert Einstein

The Arts Are Important to Life and Learning

Values can inform what happens when the Standards, students, and their teachers come together. These expectations draw connections among the arts, the lives of students, and the world at large:

- The arts have both intrinsic and instrumental value; that is, they have worth in and of themselves and can also be used to achieve a multitude of purposes.
- The arts play a valued role in creating cultures and building civilizations.
- The arts are a way of knowing. As students create dances, music, theatrical productions, and visual artworks, they learn how to express themselves and how to communicate with others.
- The arts have value and significance for daily life by providing personal fulfillment.
- Lifelong participation in the arts is a valuable part of a life fully lived and should be cultivated.
- Appreciating the arts means understanding the interactions among the various professions and roles involved in creating, performing, studying, teaching, presenting, and supporting the arts.
- Awakening to folk arts and their influence on other arts deepens respect for one's own and for others' communities.
- Openness, respect for work, and contemplation when participating in the arts are personal attitudes that enhance enjoyment.
- The arts are indispensable to freedom of inquiry and expression.
- The arts offer continuing challenge of situations in which there is no approved answer, so that those who study the arts become acquainted with many perspectives on the meaning of "value."

Creativity Is Naturally Developed Through the Arts

"Pyramids, cathedrals, and rockets exist not because of geometry, theories of structures or thermodynamics, but because they were first a picture—literally a vision—in the minds of those who built them."

Historian Eugene Ferguson

- The modes of thinking and methods of the arts disciplines can be used to illuminate situations in other disciplines that require creative solutions.
- Attributes such as self-discipline, the collaborative spirit, and perseverance, can transfer to the rest of life.
- The arts provide forms of nonverbal communication that can strengthen the presentation of ideas and emotions.
- The arts encourage the responsibility for advancing civilization itself, and provide skills and perspectives for doing so.

The Difference Standards Make

Arts education standards can make a difference because they speak powerfully to two fundamental issues that pervade all of education—quality and accountability. In addressing these issues, the Standards insist on the following:

> ***The arts are serious and rigorous academic subjects. They are an essential aspect of human knowing.***
> *"Science will. . . produce the data. . . , but never the full meaning. For perceiving real significance, we shall need. . . most of all the brains of poets, [and] also those of artists, musicians, philosophers, historians, writers in general. "*
>
> Lewis Thomas, Scientist

- That an arts education is not a hit-or-miss effort but a sequenced and comprehensive enterprise of learning across four arts disciplines
- That instruction in the arts takes a hands-on orientation, that students be continually involved in the work, practice, and study required for effective and creative engagement in all four arts disciplines
- That students learn about the diverse cultural and historical heritages of the arts, focusing on the global and the universal, not the localized and the particular
- That arts education can lead to interdisciplinary study; achieving standards involves authentic connections among and across the arts and other disciplines
- That the transforming power of technology is a force not only in the economy but in the arts as well.
- That across the board and as a pedagogical focus, the development of the problem-solving and higher-order thinking skills necessary for success in life and work is taken seriously
- That arts standards offer a foundation for educational assessment on a student-by-student basis.

Adapted from: *National Standards for Arts Education*. Reston, VA, 1994.

As teachers develop curriculum which address the arts standards, they become more familiar with how National and State standards are aligned. The following charts show the relationship between the National and State arts standards in four disciplines—dance, music, theatre, and visual arts. These relationships are followed by a comparison of the KEY IDEA statement of New York State's standards to the content standard of the National standards in the area of music.

Relationship Between the National Standards for Arts Education and the New York State Arts Standards

National	New York State
• They (students) should be able to communicate at a basic level in the four arts disciplines - *dance, music, theatre,* and *the visual arts.*	• Students should demonstrate elementary level achievement in the content standards for each of the four disciplines of dance, music, theatre, and visual arts.
• They (students) should be able to communicate proficiently in at least one art form.	• Students should demonstrate intermediate level achievement in the content standards for two of the four disciplines of dance, music, theatre, and visual arts.
	• Students should demonstrate commencement level achievement in the content standards for one of the four disciplines of dance, music, theatre, and visual arts.
	Standard 1: Creating, performing, and participating in the arts Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.
	Standard 2: Knowing and using arts materials and resources Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

National	New York State
• They should be able to develop and present basic analyses of works of arts.	*Standard 3: Responding to and analyzing works of art* Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.
• They should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods.	*Standard 4: Understanding the cultural dimensions and contributions of the arts* Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.
• They should be able to relate various types of arts knowledge and skills within and across the arts disciplines.	• All Four Learning Standards Relationship Between New York State Key Ideas and the National Content Standards in Music

New York State Key Idea	National Content Standards
Arts Standard 1: Creating, performing, and participating in the arts	
Music: Students will compose original music and perform music written by others. They will understand and use the basic elements of music in their performances and compositions. Students will engage in individual and group musical and music-related tasks, and will describe the various roles and means of creating, performing, recording and producing music.	1. Singing, alone and with others, a varied repertoire of music 2. Performing on instruments, alone and with others, a varied repertoire of music 3. Improvising melodies, variations, and accompaniments 4. Composing and arranging music within specified guielines 5. Reading and notating music

New York State Key Idea	National Content Standards
Arts Standard 2: Knowing and using arts materials and resources	
Music: Students will use traditional instruments, electronic instruments, and a variety of non-traditional sound sources to create and perform music. They will demonstrate their ability to use various resources to expand their knowledge of listening experiences, performance opportunities, and/or information about music. Students will identify opportunities to contribute to their communities' music institutions, including those embedded in other institutions (church choirs, industrial music ensembles, etc.). Students will know the vocations and avocations available to them in music.	2. Performing on instruments, alone and with others, a varied repertoire of music 4. Composing and arranging music within specified guidelines 8. Understanding relationships between music, the other arts, and disciplines outside the arts 9. Understanding music in relation to history and culture
Arts Standard 3: Responding to and analyzing works of art	
Music: Students will demonstrate the capacity to listen to and comment upon music. They will relate their critical assertions about music to its aesthetic, structural, acoustic, and psychological qualities. Students will use concepts based on the structure of music's content and context to relate music to other broad areas of knowledge. They will use concepts from other disciplines to enhance their understanding of music.	6. Listening to, analyzing, and describing music 7. Evaluating music and music performances 8. Understanding relationships between music, the other arts, and disciplines outside the arts 9. Understanding music in relation to history and culture
Arts Standard 4: Understanding the cultural dimensions and contributions of the arts.	
Music: Students will develop a performing and listening repertoire of music of various genres, styles, and cultures that represent the peoples of the world and their manifestations in the United States. Students will recognize the cultural features of a variety of musical compositions and performances and understand the functions of music within the culture.	9. Understanding music in relation to history and culture 1. Singing, alone and with others, a varied repertoire of music 2. Performing on instruments, alone and with others, a varied repertoire of music

Learning Standards for the Arts: Expectations for Achievement

In the four disciplines of dance, music, theatre, and visual arts, students are expected to create, perform, and participate as audience members. The standards address these activities while acknowledging differences in students' talents, abilities, and interests. In New York State, school programs at elementary, intermediate, and commencement levels must seek to provide opportunity for all levels and types of talent and to maintain high expectations for all. All students—artistically gifted as well as those with learning problems or disabilities—can experience success in progressing toward achievement of the standards for the arts.

All students should participate at an appropriate level and should demonstrate competent, proficient, or distinguished levels of achievement in the following areas by the completion of their secondary schooling:

- Elementary level achievement in the content standards for each of the four disciplines of dance, music, theatre, and visual arts
- Intermediate level achievement in the content standards for two of the four disciplines of dance, music, theatre, and visual arts
- Commencement level achievement in the content standards for one of the four disciplines of dance, music, theatre, and visual arts.

Since the standards refer to creation and performance in the arts disciplines, some student work will be judged for its qualities as art according to the guidelines of the arts disciplines using the following levels of achievement:

Distinguished: achievement equal to what is expected of top students at the specified age/grade level

Proficient: achievement equal to what is expected of the majority of students at the specified age/grade level

Competent: achievement equal to the minimum for students at the specified age/grade level.

BEST COPY AVAILABLE

Collaborative Arts in Education

Cultural resources in New York State—museums, libraries, historical sites, performing arts centers—are used throughout the State to support and enrich the school curriculum. Many programs are conceived, planned, and implemented by teachers and arts professionals collaborating together to utilize the resources of cultural organizations. Such projects are designed to supplement rather than supplant school programs.

These partnerships are integral to effective arts in education programs, both discipline-based and interdisciplinary. Teachers will expand upon and develop new partnerships with others in the cultural community as they develop new and more effective instructional strategies to help students achieve higher standards in the arts and to provide quality learning opportunities for all students.

> "... Institutions of cultural education constitute a vital network of resources which complement the schools. . . . The role of community cultural and arts institutions in The Compact include . . . collaborating with the schools to provide lessons that integrate cultural and artistic resources into curriculum. . . incorporating in the curriculum study visits to museums, historical sites, performing arts organizations, and other cultural insitiutes. . . ."

A New Compact for Learning, 1993

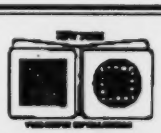
The Arts

PART I.2

Using the Arts Standards To Strengthen Local Curricula 2

Multicultural Awareness in Music and the Arts.....31

NOTE: This document is a work in progress. Parts II and III, in particular, are in need of further development, and we invite the submission of additional learning experiences and local performance tasks for these sections. Inquiries regarding submission of materials should be directed to: The Arts Resource Guide, Room 681 EBA, New York State Education Department, Albany, NY 12234 (tel. 518-474-5922).

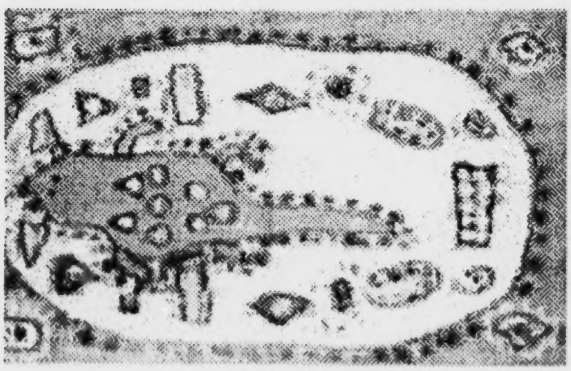


http://www.nysed.gov

Using the Arts Standards To Strengthen Local Curricula

Selected Samples from Scope and Sequence Materials

Collaborative efforts to develop local procedures for implementing a standards-based curriculum in all subject areas are currently underway in many schools and districts. Local development activities are most effective and produce meaningful change in practice



- when initiated by those who must take ownership for implementation
- when changes are developed in a culture of shared inquiry and
- when focused on a common mission that blends local needs with State and National policies and purposes.

Selected samples from a variety of scope and sequence materials developed by colleagues in the arts have been included in the *Resource Guide* to demonstrate the types of work being done at the local level. They are representative; they are not complete documents; they have been selected to provide models and to illustrate the manner in which some schools are working toward the Standards.

Suggested Repertoire

Familiarity with musical material assists in the appreciation of music. If students are to value the musical art and to be aware of the dimensions that have contributed to our common cultural experience, they need a knowledge of a body of music literature representing various styles, time periods, and cultures. To provide a basis of this musical knowledge, the following list of singing and listening repertoire is suggested.

Whenever such lists are constructed, they are far from complete and are often suspect. Questions are rightly asked: Who should decide the content? What criteria are used for inclusion? Is the list biased? Is it truly representative of our common culture? Is it not outdated before its distribution? These concerns, while exemplifying healthy differences in personal taste within our society, should not discourage us from attempting to identify selections as important representations of our musical traditions.

This list may be considered as a means to enrich, rather than to constrict, the students' music appreciation. Although songs and pieces are categorized to help the teacher, they have not been selected on that basis. The categories, though somewhat arbitrary, simply aid in illustrating the variety included.

School districts may wish to modify the list to best suit local needs. This list is suggested as a minimum number of selections for all students to know.

The repertoire list is provided by levels which correspond to development and is intended for use over grades PreK-6. This arrangement is similar for the other developmental levels. Any repertoire used should be cumulative; that is, repertoire presented at one level should be re-experienced at a higher level. This implies that students should study Level I Repertoire before Level II, Level II brfore III, and III before IV.

The coding for categories used in the Singing Repertoire is as follows:

AF	=	American Folk	M	=	Movement
AT	=	American Traditional	P	=	Patriotic
EC	=	Early Childhood	POP	=	Popular
EF	=	Ethnic Folk	R	=	Round
H	=	Holiday	S	=	Spiritual
L	=	Lullaby			

During the past several years, a number of music educators throughout the State have collaborated with the State Education Department in the development of a *Music PreK-6 Syllabus/Guide: Field Test Edition* which suggests instructional activities designed to meet the expectations for achievement outlined by the *Learning Standards for the Arts*. The curriculum content is organized around the eight elements of music:

-Rhythm -Dynamics
-Melody -Tempo
-Harmony -Timbre
-Form -Style.

Students demonstrate their knowledge and skills through six music learning activities.

-Singing -Creating/Composing
-Playing -Movement
-Listening -Reading/Notating

Curriculum content and demonstrations of learning are presented at four developmental levels spanning Grades K-6. The *Suggested Repertoire for Music PreK-6: Field Test Edition* which follows is taken from this unpublished document.

SINGING REPERTOIRE

LEVEL I

Selection	*Category*
Ach Du Lieber Augustine	EF
Bingo	M
Down By The Station	EC
Eency, Weency Spider (Itsey Bitsy)	EC
Here We Go, Looby Loo	EC
Hokey Pokey	M
Hot Cross Buns	EC
I'm A Little Teapot	EC
If You're Happy	M
It's Raining (It's Pouring)	EC
Jingle Bells	H
Little White Duck	EC
London Bridge	M
Muffin Man	EC
My Dreidl	H
Old MacDonald	AF
Row, Row, Row Your Boat	R
Six Little Ducks	EC
The Farmer In The Dell	M
The Wheels Of The Bus	M
Three Blind Mice	R
Twinkle Twinkle (Baa Baa, Black Sheep)	EC
Where Is Thumbkin?	M

LEVEL II

Selection	*Category*
America (My Country 'Tis Of Thee)	P
Animal Fair	AT
Are You Sleeping?	R
Blue Tail Fly (Jimmy Crack Corn)	AF
Cotton Needs Picking	AF
Down In The Valley	AF
Do, Re, Mi (Doe, A Deer)	POP
Frosty The Snowman	POP
Go Tell Aunt Rhody	AF
Hush, Little Baby	L
I'm Gonna Sing	S
John Jacob Jingleheimer Schmidt	EF
Marching To Pretoria	EF
Michael, Row The Boat Ashore	S
O Susanna!	AT
Old Brass Wagon	AF
On Top Of Old Smokey	AF
Over The River And Through The Woods	H
Pop, Goes The Weasel	EF
Rig-A-Jig-Jig	AF
Rudolph the Red-Nosed Reindeer	H
Santa Claus Is Comin' To Town	H
Scotland's Burning	R
She'll Be Comin' Round The Mountain	M
Shoo Fly	F
Skin And Bones	H
Skip To My Lou	M
This Old Man	M
Three Pirates	M
Twelve Days Of Christmas	H
Up On The Housetop	H
We Wish You A Merry Christmas	H
Yankee Doodle	P

SINGING REPERTOIRE

LEVEL III

Selection	*Category*
America The Beautiful	P
Banana Boat Loader's Song	EF
Brahms' Lullaby	L
Camptown Races	AT
Clementine	AF
Daisy, Daisy (Bicycle Built For Two)	AT
Deck The Halls	H
Dixie	AT
Don Gato	EF
Drill, Ye Tarriers	AF
Dry Bones	S
Ghost Of Tom (John)	H
God Bless America	P
He's Got The Whole World In His Hands	S
Hey, Ho, Nobody Home	EF
I've Been Workin' On The Railroad	AF
Kookabura	EF
Kum Ba Yah	EF
Land Of The Silver Birch	EF
Magic Penny	POP
Oh, How Lovely Is The Evening	R
Ol' Texas	AF
Polly Wolly Doodle	AF
Rocka My Soul	S
Sarasponda	EF
Sing, Sing A Song	POP
Swing Low, Sweet Chariot	S
Take Me Out To The Ballgame	AT
Tinga Layo	EF
Waltzing Matilda	EF
We Shall Overcome	S
When The Saints Go Marching In	S
You Are My Sunshine	AT

LEVEL IV

Selection	*Category*
Auld Lang Syne	EF
Battle Hymn Of The Republic	P
Deep In The Heart Of Texas	POP
Dona Nobis Pacem	R
Down The Ohio	AF
Easter Parade	POP
Erie Canal	AT
Home On The Range	AT
Joshua Fit The Battle Of Jericho	S
O Come All Ye Faithful	H
Old Folks at Home (Swanee River)	AT
Old Joe Clarke	AF
Shalom Chaverim	R
Shenandoah	AT
Silent Night	H
Simple Gifts	AT
The Star Spangled Banner	P
This Land Is Your Land	AT
Tzena, Tzena	EF
We Gather Together	H
What Shall We Do With A Drunken Sailor?	AF
When Johnny Comes Marching Home	EF
White Christmas	H
You're A Grand Old Flag	P

LISTENING REPERTOIRE

LEVEL I	LEVEL II	LEVEL III	LEVEL IV
Lullaby. Brahms	Ballet Of The Unhatched Chicks from Pictures At An Exhibition. Mussorgsky	Air On G String. Bach	America (Variations). Ives
The Flight Of The Bumblebee. Rimsky-Korsakoff	Carnival Of The Animals. Saint Saens	Barcarolle. Offenbach	Appalachian Spring (Excerpts). Copland
Tubby The Tuba	Golliwogs Cake Walk. Debussy	Children Corner Suite. Debussy	Canon In D Major. Pachabel
	Children's Symphony (Excerpts). MacDonald	Dance Of The Comedians. Kabalevsky	Danse Macabre. Saint Saens
	Little Train Of The Caipira. (Villa- Lobos)	Grand Canyon Suite. Grofé	1812 Overture. Tschaikowsky
	March Of The Toys (Babes in Toyland). Herbert	Hansel And Gretel (Excerpts). Humperdinck	Eine Kleine Nachtmusik (Excerpts). Mozart
	Pictures At An Exhibition (Excerpts). Mussorgsky	In The Hall Of The Mountain King. Grieg	Fanfare For The Common Man. Copland
		Morning (Peer Gynt Suite). Grieg	Fifth Symphony (Excerpts). Beethoven
		Night On Bald Mountain. Mussorgsky	Jesu, Joy Of Man's Desiring. Bach
		Peter And The Wolf. Prokofiev	Little Fugue In G Minor. Bach
		Surprise Symphony. Haydn	Maple Leaf Rag. Joplin
		The Banshee. Cowell	Moonlight Sonata. Beethoven
		The Nutcracker (Excerpts). Tchaikowsky	Sorcerer's Apprentice. Dukas
		Stars And Stripes Forever. Sousa	The Blue Danube. Strauss
		William Tell Overture. Rossini	Water Music Suite (Excerpts). Handel
			Young Person's Guide To The Orchestra. Britten

The Brittonkill Instrumental Music Curriculum was developed in response to the National Standards for Arts Education and the New York State Learning Standards for the Arts. This project provides a framework of specific achievement standards and techniques to assess student competence. The curriculum contains seven sequential competency levels defining the skills and knowledge required to create, perform, and listen to music. Levels 1b through 6 correspond with the New York State School Music Associations (NYSSMA) six levels. Although the curriculum is in line with the resources and standards of the NYSSMA, it extends and details these standards in the belief that clearer expectations will facilitate higher standards.

Instrumental Music Curriculum LEVEL 1b

Performing Music	Responding to Music/Knowledge	Creating Music
1. Sing and play tonic, dominant, and sub-dominant patterns in major and minor by ear and by reading 2. Play 3 major scales and one harmonic minor scale one octave 3. Perform at sight unfamiliar music from NYSSMA Level I 4. Sing and play by ear and by reading duple and triple patterns, including divisions and elongations, with a steady tempo 5. Play one solo from NYSSMA Level I (or equivalent) including the following; a. play loud, soft, crescendo, and decrescendo with good tone b. demonstrate appropriate breathing (through mouth) and phrasing c. perform with a sense of style and composer's intent (e.g., proper tempo) d. perform separated, connected tonguing, and slur e. demonstrate proper posture, playing position, and hand position f. demonstrate proper tone, breath control, and embouchure g. demonstrate proper standard fingerings h. be aware of intonation i. perform with rhythmic and melodic accuracy.	1. Hear and identify theme and variations 2. Identify sub-dominant in major and minor, letter names, and whole and half steps. Include fermata, single, and double-bar line 3. Demonstrate proper maintenance. Know the names of the parts of the instrument 4. Maintain a Listening List (minimum four pieces per marking period)	1. Complete an 8 measure song (4 measures given) in 2/3 using half, quarter, eight notes, and rests in major or minor 2. Improvise a 8-16 beat song that starts and ends on "Do" (or tonic)

BEST COPY AVAILABLE

Literature Sources

NYSSMA manual level 1 or equivalent

Adapted from: Brittonkill Instrumental Music Curriculum, Brunswick Central School District, 1996. Copyright Susan Nelson, 1996. Used with permission.

Instrumental Music Curriculum LEVEL 4

Performing Music	Responding to Music/Knowledge	Creating Music
1. Play arpeggios with all scales (except chromatic) 2. Play 7 Major, 4 harmonic minor scales and Chromatic scale (memorized). All scales should be extended. Play any three Major scales in thirds 3. Perform at sight unfamiliar music excerpts chosen from NYSSMA level 4 4. Recognize, describe, and perform all rhythms of previous levels. Read rhythms in augmentation and diminution (e.g., C, 3/8, 6/4) 5. Play one solo from NYSSMA manual level 4. Include the following: a. continue dynamics of previous levels; add pp <ff> pp b. demonstrate appropriate breathing (through mouth), phrasing, note grouping, and developing concept of forward motion c. perform with a sense of style, composer's intent (e.g., proper tempo), mood, and musicality d. continue articulation of previous levels; introduce double and triple tonguing; add various combinations of e. demonstrate proper posture, playing position, and hand position for sitting and standing f. demonstrate proper tone (supported), breath control, and embouchure. Work toward vibrato, if applicable g. demonstrate proper standard fingerings with alternates h. develop ability to play in tune, alone, and with others i. perform with rhythmic and melodic accuracy.	1. Identify the Classical Period: Rondo, Minuet and Trio; begin the study of Sonata Allegro form 2. Identify major, minor augmented, and diminished chords 3. Demonstrate proper maintenance. Show awareness of quality equipment 4. Maintain a Listening List (minimum 4 pieces per marking period)	1. Compose an 8-16 measure song that demonstrates "question and answer" phrases 2. Improvise an 8-16 measure song that ends on tonic and demonstrates "question and answer" phrases

Literature Sources

NYSSMA manual level 4 or equivalent

Instrumental Music Curriculum LEVEL 6

Performing Music	Responding to Music/Knowledge	Creating Music
1. Recognize, describe, and perform patterns of the previous levels 2. Play any 15 Major, 6 harmonic minor and 1 chromatic scales, all extended 3. Perform at sight unfamiliar music excerpts chosen from NYSSMA level 6 4. Recognize, describe, and perform all rhythms of previous levels; perform odd meters and rhythms as dictated by the literature 5. Play one solo from Level 6 in the NYSSMA manual. Include the following: a. perform with full range of dynamics in all registers b. perform with appropriate phrasing, musical contour, and breathing (through mouth); include a sense of note grouping and forward motion c. perform with highest level of style, composer's intent (proper tempo), mood, and musicality d. perform articulation as indicated by the literature e. demonstrate proper posture, playing position, and hand position for sitting and standing f. demonstrate proper tone, breath control, and embouchure in all registers; demonstrate fully controlled vibrato g. demonstrate all fingerings h. accurate intonation, alone, and with others i. perform with rhythmic and melodic accuracy.	1. Identify 20th Century Music: Debussy, Stravinsky, etc. 2. Expand knowledge of modes, whole tone scale, and chromaticism 3. Demonstrate proper maintenance; demonstrate knowledge of quality equipment 4. Maintain a listening list (minimum 4 pieces per marking period)	1. Compose 8-32 measures in a form of their choice 2. Improvise in a style and tonality of choice

Literature Sources

NYSSMA manual level 6 or equivalent

Theatre: A Suggested Scope and Sequence

Grades 5,6,7

This scope and sequence chart was developed for use with middle level students at the Nichols Middle School in Buffalo, New York who are involved in an interdisciplinary program. At the 5th grade level, the theatre course is correlated with the core curriculum theme: Medieval England. The course focuses on a variety of "play making" activities. All students participate in writing exercises pertinent to the theme in which, for example, they might take a stance on a concept and defend their position; they make up a tableau, play rhyming games, and experience a variety of trust exercises and games that help them develop skills to work together as a group. All of this culminates in the writing of a mystery, morality or miracle play which is done in rhyme. Students create parts for all the members of their group; they design and create scenery and costumes; they perform the play for parents and other students. All students can find success in some area.

At the 6th grade level, the focus is on basic acting instruction. All students act for audiences on stage in collaboration with music classes. Students are involved in improvisations, short scenes, and folk tales during which they learn the basic principles of drama (i.e., articulation, projection, movement).

> *Theatre is an elucidator of social consciousness, a historian of the future, an armory against darkness and despair, and a temple in the ascent of man.*
>
> George Bernard Shaw

In 7th grade, the students work in small groups to develop and perform a one-act play which is linked to a cultural theme such as immigration. Each play comes from a different culture. In English class, students read novels related to the theme; in math they develop charts and graphs relating to demographics or to immigration patterns for selected cultural groups; in science, they study topics such as genetics, diseases, etc. of their own and other ethnic groups. Finally, they provide study guides on this material for other students in the school, take part in the play, and present the one-act play to their parents and fellow schoolmates.

Each class receives rubrics which provide the students with an understanding of how they will be assessed during theatre classes. These are given to both parents and students. They are also used for purposes of self evaluation. Copies of two rubrics have been included.

Adapted from: Nichols Middle School, Buffalo, NY.

	5th grade	6th grade	7th grade
COURSE DESCRIPTION	PLAY MAKING: Improvising, writing, and refining stories and scripts for exhibition in the style of medieval plays	BASIC ACTING AND TECHNICAL THEATER: Terminology, customs, and theaters in the area; improvisations and scene work, technical crew for the musical	ONE-ACT: Audition, research and guided analysis, rehearsal and performance at Nichols and another theater
STANDARDS			
Learn about and apply the elements of theater: imagination, language, voice, movement, empathy, conflict, resolution, and technical aspects to CREATE and PERFORM	Tell, improvise, mime, and enact stories with conflict and resolution. Communicate ideas, feelings, and character with guided script writing, voice and movement. Pick props and costumes for final exhibition. Exhibit to parents.	Learn vocal and movement techniques to develop characters. Study conflict as it affects character objective. Use imagination in playing a variety of characters. Create technical aspects and running crew for musical play.	Apply acting skills learned in 6th grade to a play with exercises to help communicate empathy for the character to the audience (highlighted through performance at another school). Help to create some technical aspects.
Learn how theater reflects and is affected by CULTURES PAST and PRESENT	Explain the evolution of medieval theater. Create plays in medieval style.	Enact, discuss, and compare scenes and plays based on folk tale from around the world.	Discuss during and after research how culture relates to the play. Use acting techniques related to the genre of the play. Observe people and animals that are similar to the characters in the play.
Learn how to CRITIQUE, ANALYZE, and RESPOND to ones' own and to others' performances using appropriate terminology and recognizing the relationship to the other arts (dance, music, and visual art)	Keep journals of responses to selected activities. Use music to inspire improvisation and storytelling. Exhibit plays along with other arts. Evaluate selves and others with guidance.	Learn terminology. Evaluate observed rehearsals and performances as well as acting exercises and technical work. Use art in creating scenic effects.	Use and discuss music and artistic concepts in production. Occasionally use dance like blocking. Develop criteria for evaluation. Evaluate selves and group post performances. Compare performances.
Learn to use school and community RESOURCES (libraries, theaters, museums, internet, etc.) related to theater, and learn what careers are available in theater (Dramaturg, designer, etc.)	Use library, videos, filmstrip, and textbooks to research medieval theater. Attend performances and show appropriate audience behavior.	Discuss careers and skills needed. Identify local theaters and acting programs. See videos of acting techniques. Tour our theater. Attend performances and show appropriate audience behavior.	Research character, play and playwright at library, zoo, internet, etc. Aid in creating study guide. Discuss design, dramaturgy, direction, etc. Attend performances and show appropriate audience behavior.

BEST COPY AVAILABLE

Introduction to Theater - Grade 6 Rubric

Activity/Attitude	4	3	2	1
COOPERATION	Always focused Follows all directions cheerfully Takes leadership in maintaining group discipline	Usually focused Follows all directions Respectful of others	Somewhat distracted Usually follows directions Usually respectful of others	Often off-task Needing frequent reminders of directions Often disrespectful
PREPARATION	Has all materials in all classes Works ahead	Assignments on time and complete Has all materials	Assignments done Usually has materials	Some assignments missing Often without materials
CHARACTERIZATION	Develops a wide variety of characters using a wide range of movement and speech Identifies traits and objectives of characters and uses that knowledge in improvisations and scenes	Develops some characters usually using a range of movement and speech Identifies some personality traits and objectives and usually demonstrates that knowledge in improvisations and scenes	Uses inflection and appropriate movement when specifically directed how to do so Identifies few personality traits and occasionally uses them in acting exercises	Speaks with little expression and uses only a small range of movement Does not link character with improvisations and scenes
TECHNICAL THEATER	Independently designs and builds scenery, costumes, etc. that reflect the concept of the play Uses own ideas to solve technical problems Always cares for materials and equipment Meets or precedes deadlines	Designs and builds scenery and costumes that sometimes reflect the concept of the play Solves technical problems with guidance Usually cleans up and puts away Usually meets deadline	Designs and builds some scenery and costumes with supervision Solves few problems Cleans up and puts away with supervision Sometimes needs projects completed by others	Builds only with constant supervision Seldom solves problems Seldom cleans up or cares for equipment Does not finish most projects on time
GENERAL KNOWLEDGE	Learns all terms and concepts completely Uses terms and concepts in all class activities Sees plays and connects concepts and terms with productions	Learns most terms and concepts Uses terms and concepts in many class activities Completes a "See a Play" form connecting some concepts and terms	Learns most terms Uses terms and concepts with some coaching Completes a "See a Play" form	Learns some terms Seldom uses terms and concepts Completes part of a "See a Play" form
GROWTH	Assignments show recognition of growth Characterizations become completely defined over the mark period Shares expertise in all areas with classmates	Some self-awareness shown in assignments Characterizations become more defined over the term Demonstrates leadership in several areas of theater	Little recognition of learning or improvement Gains some skills in character movement and speech Occasionally offers help or insights to others in class	Very little improvement over the mark period Seldom shares ideas with others

BEST COPY AVAILABLE

Audition to Performance - Grade 7 Rubric

Activity/Attitude:	4:	3:	2:	1:
COOPERATION	Always focuses Follows all directions cheerfully Takes leadership in maintaining group discipline	Usually focused Follows all directions Respectful of others	Somewhat distracted Usually follows directions Usually respectful of others	Often off-task Needing frequent reminders of directions Often disrespectful
PREPARATION	Has all materials in all classes Works ahead Thinks of and tries new ideas	Assignments on time and complete Knows schedule Has all materials	Assignments done Usually has materials and knows schedule	Some assignments missing Often without materials and unaware of schedule
CHARACTERIZATION	Always stays in character in movement and speech Identifies traits and objectives of character and uses that knowledge at all times Relates the culture/period of the play to the character	Usually uses appropriate movement and speech Identifies some personality traits Completes research of the culture/period of the play	Uses inflection and appropriate movement when specifically directed how to do so Identifies few personality traits Does some research of the culture/period of the play	Speaks with little expression and uses only a small range of movement Does not link character with the action of the play Does little research of the culture/period of the play.
GROWTH	Assignments show recognition of growth Characterization becomes completely defined over the rehearsal period	Some self-awareness shown in assignments Characterization becomes more defined by the performance	Little recognition of learning or improvement Gains some skills in character movement and speech	Very little improvement over the rehearsal period
EXTRA CREDIT	Four or more full periods outside of class spent on any of the following: Help others with lines Create the costumes, scenery, props, program, etc. for the play Create a display for this play (photo essay, books, props, etc.)	Three full periods spent on any of the extras listed	Two full periods spent on any of the extras listed	One full period spent on any of the extras listed

BEST COPY AVAILABLE

Arts Standard 1: Creating, performing, and participating in the arts

Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.

VISUAL ARTS

Students will make works of art that explore different kinds of subject matter, topics, themes, and metaphors. Students will understand and use sensory elements, organizational principles, and expressive images to communicate their own ideas in works of art. Students will devebp skills in the use of a variety of art materials, processes, mediums, and techniques, and use appropriate technologies for creating and exhibiting visual art works. Students will engage in individual and group visual arts projects and will describe various roles and means of creating, exhibiting, and performing works of art.

Elementary Performance Levels	Performance Levels for Pre-K and Kindergarten
Students: Experience and create art works, in a variety of mediums (drawing, painting, sculpture, ceramics, printmaking, video, and computer graphics) based on a range of individual and collective experiences.	*Students:* Explore selected works of art in order to discover that these works were made by artists and to discover how they were made. (The exploration may be both visual and tactile.) Acquire the basic skills in cutting, pasting, using clay, and using a paint brush. Create works of art based on their personal experiences as well as their imagination.
Develop their own ideas and images through the exploration and creation of works based on themes, symbols, and events.	Explore themes derived from their own personal experiences (such as stories, pets, trips, etc.) and make art that tells something about that experience. Explore selected symbols that are used in art, (such as the symbol for the sun, a tree, a flower, a star) and discuss how the shape of the symbol may be different from one work to another , but yet the symbol is still able to be identified or named.
Understand and use the elements and principles of art (line, color, texture, and shape) in order to communicate their ideas.	Learn to name visual elements (such as, shapes, textures, and colors) through multi-sensory experience. Make works of art which incorporate selected visual elements.
Reveal through their own art work understanding of how mediums and techniques influence their creative decisions.	Are guided to reflect upon what their art work looks like, how they used the medium (such as, paint or crayon).
Identify and use, in individual and group experiences, some of the roles and means for designing and exhibiting art works.	Work on a class work of art such as a mural or class book. Learn to respond to a display of the art work of the whole class by role playing or games (Such as, role playing a visit to an art gallery, interviewing the artst or playing a "treasure hunt" game).

Adapted from: Clahassey, Patricia. Professor of Art Education. The College of St. Rose.

Arts Standard 2: Knowing and using arts materials and resources.

Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

VISUAL ARTS
Students will know and use a variety of visual arts materials, techniques, and processes. Students will know about resources and opportunities for participation in visual arts in the community (exhibitions libraries, museums, and galleries) and use appropriate materials (art reproductions, slides. print materials, and electronic media). Students will be aware of a wide variety of vocational options available in the visual arts.

Elementary Performance Levels	Performance Levels for Pre-K and Kindergarten
Students: Understand the characteristics of various mediums (two-dimensional, three dimensional, and electronic images) in order to select those that are appropriate for their purposes.	Students: Draw images of people and things whch become increasingly more specific Explore the characteristics of selected mediums and describe what they feel like when using them. Name those they like the best. Make simple three dimensional works of art using additive and/or subtractive techniques.
Develop skills with electronic media as a means of expressing visual ideas.	Use a draw/paint software program to make simple graphic shapes.
Know about some cultural institutions (museums and art galleries) and community opportunities (art festivals) for looking at orginal art , talking to visiting artists, and increasing their understanding of art.	Listen to and discuss the presentation of a museum person or an artist who brings original art works or artifacts to the classroom. Look at and explore (by handling if possible) artifacts borrowed from a museum and talk about their visual characteristics and their purpose.
Give examples of adults who make their living in the arts professions.	Listen to and ask questions of a person from the local community who makes his/her living in the visual arts (a painter, sculptor, or photographer).

Standard 3: Responding to and analyzing works of art

Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

VISUAL ARTS
Students will reflect upon, interpret, and evaluate works of art, using the language of art criticism. Students will analyze the visual characteristics of the natural and built environment and explain the social, cultural, psychological, and environmental dimensions of the visual arts. Students will compare the ways in which a variety of ideas, themes, and concepts are expressed through the visual arts with the ways they are expressed in other disciplines.

Elementary Performance Levels	Performance Levels for Pre-K and Kindergarten
Students: Explain their reflections about the meanings, purposes and sources of works of art; describe their responses to the works and the reason for those responses.	Students: Discuss the features of selected works of art, such as the subject matter and the overall feeling of the work. Identify a work of art as distinguished from other kinds of objects and discuss where works of art can be found, (such as in the home, in school, in a museum etc.).
Explain the visual and other sensory qualities (surfaces, colors, textures, shapes, sizes, and volumes) found in a wide variety of art works.	Identify selected art elements (such as shape, texture, and color) that are found in works of art and describe what they might express in a work of art.
Explain the themes that are found in works of visual art and how art works are related to other forms of art (dance, music, and theatre).	Explore a theme that is part of the students' experience that is found in a work of art. Express that theme in another form (such as movement, music , or in composing a class story).

Arts Standard 4: Understanding the cultural dimensions and contributions of the arts

Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

VISUAL ARTS
Students will explore art and artifacts from various historical periods and world cultures to discover the roles that art plays in the lives of people of a given time and place and to understand how the time and place influence the visual characteristics of the art work. Students will explore art to understand social, cultural and environmental dimensions of human society.

Elementary Performance Levels	Performance Levels for Pre-K and Kindergarten
Students: Look at and discuss a variety of art works and artifacts from world cultures to discover some important ideas, issues, and events of those cultures.	Students: Look at and discuss a variety of two-dimensional and three-dimensional art works from different times and different cultures, and learn that art tells us something and that the drawings, paintings, and sculpture that they do is also art.
Look at a variety of art works and artifacts from diverse cultures of me United States and identify some distinguishing characteristics.	Look at art and artifacts from different cultures of the United States and discuss what they look like.
Create art works that show the influence of a particular culture.	Make a work of art based on an image or a design that they see in a work of art from another period or another culture.

Arts Standard 1: Creating, performing, and participating in the arts

Students will actively engage in the processes that constitute creation and performance in the arts (dance, music , theatre, and visual arts) and participate in various roles in the arts.

VISUAL ARTS
Students will make works of art that explore different kinds of subject matter, topics, themes , and metaphors. Students will understand and use sensory elements, organizational principles, and supressive images to communicate their own ideas in works of art. Students will develop skills in the use of a variety of art materials, processes, mediums, and techniques.. and use appropriate technologies for creating and exhibiting visual art works. Students will engage in individual and group visual arts projects and will describe various roles and means of creating, exhibiting, and performing works of art.

Elementary Performance Levels	Performance Levels for Grades 1 and 2
Students: Experience and create art works, in a variety of mediums (drawing, painting, sculpture, ceramics, printmaking, video, and computer graphics) based on a range of individual and collective experiences.	Students: Describe the characteristics of drawing, painting, sculpture, ceramics, and printmaking so that they can distinguish one from another. Acquire some basic skills in at least one of these mediums. Create original works of art based on their interpretations of nature, familiar places, activities with their families and friends, and imaginary places and things.
Develop their own ideas and images through the exploration and creation of works based on themes, symbols, and events.	Explore themes derived from their experiences in school (such as reading, social studies, physical education) and/or outside of school (home, places they visit, or things they see). Students develop ways to make those experiences visual in a work of art. Understand how symbols carry meaning in art and explore the symbols they use in their art (symbols for the sun, flowers, people, and animals, etc).

Arts Standard 2: Knowing and using arts materials and resources.

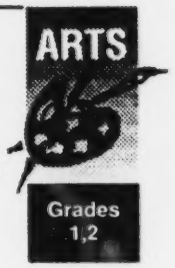
Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

VISUAL ARTS

Students will know and use a variety of visual arts materials, techniques, and processes. Students will know about resources and opportunities for participation in visual arts in the community (exhibitions, libraries, museums, and galleries) and use appropriate matter (art reproductions, slides, print materials, and electronic media). Students will be aware of a wide variety of vocational options available in the visual arts and the steps necessary to achieve these goals.

Elementary Performance Levels	Performance Levels for Grades 1 and 2
Students: Understand the characteristics of various mediums (two dimensional, three dimensional, and electronic images) in order to select those that are appropriate for their purposes.	Students: Draw from observation and from imagination and understand the differences between them. Explore the characteristics of at least two mediums, (opaque painting medium vs transparent painting medium). Make sculpture, using both additive and subtractive processes, and explain the differences in these processes.
Develop skills with electronic media as a means of expressing visual ideas.	Use a draw/paint software on the computer to create simple graphic images.
Know about some cultural institutions (museums and galleries) and community opportunities (art festivals) for looking at original art and talking to visiting artists, in increasing their unerdstanding of art.	Listen to and ask questions of a visiting museum person or an artist who brings original art works or artifacts to the clasroom for students to explore. Look at original artifacts borrowed from a museum and talk about their their visual characteristics and their origins.
Give examples of adults who make their living in the arts professions.	Listen to and ask questions of a person from the local community who makes his living in the visual arts (a photographer, graphic designer, illustrator, or painter).
Understand and use the elements and principles of art (line, color, texture, and shape) in order to communicate their ideas.	Begin to develop the skills of identifying the qualities of visual elements, (line, color, and texture) and begin to make decisions about how they will use these in their own art work, (use line to convey motion, use color to convey feeling, use size to suggest distance, or use pattern to suggest rhythm or movement). Begin to compose their work by arranging forms and colors in a deliberate way to convey a specific meaning.
Reveal through their own art work understanding of how mediums ard techniques influence their creative decisions.	Describe the choices they have made about which medium or technique they used in their art work and the reasons for those choices, (such as, describe why they may have used crayon rather than tempera, or describe why a clay image of an animal that they have made is different from their drawing of the same animal).
Identify and use, in individual and group experiences, some of the roles and means for designing and exhibiting art work.	Work with others to plan and produce a group art work (mural or book illustrated by the class). Plan and mount a display of their art work.

Standard 3: Respondrng to and analyzing works of art



Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

VISUAL ARTS
Students will reflect upon, interpret, and evaluate works of art, using the language of art criticism. Students will analyze the visual characteristics of the natural and built environment and explain the social, cultural, psychological, and environmental dimensions of the visual arts. Students will compare the ways in which a variety of ideas, themes, and concepts are expressed through the visual arts with the ways they are expressed in other disciplines.

Elementary Performance Levels	Performance Levels for Grades 1 and 2
Students Explain their reflections about the meanings, purposes, and sources of works of art; describe their responses to the work and the reason for those response.	Students: Draw conclusions about the meaning of a work of art after they have named and described what they saw in that work. Check their responses to a work of art by going back to the work to describe what it is about the work that triggered their responses.
Explain the visual and other sensory qualities (surfaces, colors, textures, shape, sizes, and volumes) found in a wide variety of art works.	Compare works of art and describe how the elements can communicate different ideas (such as, lines may imply motion, color may convey feelings, size may suggest distance, or pattern may suggest rhythm or movement).
Explain the themes that are found in works of visual art and how art works are related to other forms of art (dance, music, and theatre).	Explore a theme that is part of the students' experience (children's games or imaginary worlds). Compare how that theme is depicted in a visual work of art and in another art form (a story, a poem, or a song).

Arts Standard 4: Understanding the cultural dimensions and contributions of the arts

Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

VISUAL ARTS
Students will explore art and artifacts from various historical periods and world cultures to discover the roles that art plays in the lives of people of a given time and place and to understand how the time and place influence the visual characteristics of the art work. Students will explore art to understand social, cultural and environmental dimensions of human society.

Elementary Performance Levels	Performance Levels for Grades 1 and 2
Students: Look at and discuss a variety of art works and artifacts from world cultures to discover some important ideas, issues, and events of those cultures.	Students: Look at works of art from world cultures and describe the characteristics of the images by comparing them with images they are familiar with. Look at works of art from a variety of historical periods and describe how the objects in those works are different from the same kinds of objects and things in their surroundings (the clothing worn, the houses, the tools , and toys).
Look at a variety of art works and artifacts from diverse cultures of the United States and identify some distinguishing characteristics.	Look at art and artifacts from diverse cultures of the United States and describe what they look like (ethnic costumes, Northwest Native American totems, etc.).
Create art works that show the influence of a particular culture.	Create a work of art based on the way images or designs are depicted on works of art from cultures other than their own (make a section of a quilt after looking at Amish quilts, depict an animal after looking at the way an animal is depicted in Japanese or Chinese, or Indian art).

Arts Standard 1: Creating, performing, and participating in the arts

Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.

VISUAL ARTS
Students will make works of art that explore different kinds of subject matter, topics, themes, and metaphors. Students will understand and use sensory elements, organizational principles, and expressive images to communicate their own ideas in works of art. Students will develop skills in the use of a variety of art materials, processes, mediums, and techniques, and use appropriate technologies for creating and exhibiting visual art works. Students will engage in individual and group visual arts projects and will describe various roles and means of creating, exhibiting, and performing.

Elementary Performance Levels	Performance Levels for Grades 3 and 4
Students: Experiment and create art work, in a variety of mediums (drawing, painting, sculpture, ceramics, printmaking, video, and computer graphics) based on a range of individual and collective experiences.	Students Recognize the characteristics of various mediums when looking at a work of art and identify the medium used in a specific work of art. Acquire basic skills in at last two of these mediums Create more complex works of art based on their observation, recall, and imagination.
Develop their own ideas and images through exploration and creation of works based on themes, symbols, and events.	Explore themes derived from their experiences in school (literature, social studies, physical education, science) and/or outside of school (home, the popular media, places they visit, etc.). Students develop ways to make these experiences visual in a work of art. Explore the meaning of symbols they find in works of art and dis cover ways in which they use symbols in their own work (such as, symbols for objects they are depicting, for ways of identifying or distinguishing one person from another, etc).
Understand and use the elements and principles of art (line, color, texture, and shape) in order to communicate their ideas.	Further develop the skills of identifying the qualities of the visual elements, and make some decisions about how they will use these in their work (such as, use line to convey motion or feeling, color to convey emphasis, size to convey space, pattern to convey rhythm, and shape and form to convey meaning). Continue to compose their art work by arranging the visual elements in a deliberate way to convey meaning.
Reveal through their own art work understanding of how mediums and techniques influence their creative decision.	Make a choice between two mediums based on their understanding of the properties of each of the mediums and their ability to convey a specific meaning through that medium. Reflect on the effects of a medium specified by the teacher on the ideas that are conveyed in the work (such as, the ideas or feeling that is communicated by the use of a fine marker as a drawing instrument vs. the use of brush and ink).
Identify and use, in individual and group experiences, some of the roles and means for designing and exhibiting art works.	Work with others to plan and produce a group art work (mural, book illustrated by the class, or a stage design). Plan and mount a display of their art work.

Arts Standard 2: Knowing and using arts materials and resources

Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

VISUAL ARTS
Students will know and use a variety of visual arts materials, techniques. and processes. Students will know about resources and opportunities for participation in visual arts in the community (exhibitions libraries, museums, and galleries) and use appropriate materials (art reproductions, slides, print materials, and electronic media). Students will be aware of a wide variety of vocational options available in the visual arts and the steps necessary to achieve these goals.

Elementary Performance Levels	Performance Levels for Grades 3 and 4
Students: Understand the characteristics of various mediums (two-dimensional, three dimensional and electronic images) in order to select those that are appropriate for their purposes.	Students: Continue to draw from observation and from imagination. Learn how to transform drawings from observation into imaginative drawings. Explore at least three mediums, comparing and contrasting the technical and visual characteristics of each. Develop technical skills in at least two mediums. Make sculpture, using both the additive and subtractive processes and describe the differences between these processes.
Develop skills with electronic media as a means of expressing visual ideas.	Use a draw/paint computer software to create graphic images employing the use of selected visual elements and the principles of composition. Use multimedia as a means of generating a graphic image (such as, a pin hole camera and/or a video camera and/or Xerox copying).
Know about some cultural institutions (museum and galleries) and community opportunities (art festivals) for looking at original art and talking to visiting artists, in increasing their understanding of art.	Ask questions about and be able to discuss the ideas presented by a visiting museum person or an artist who brings original art works or artifacts to the classroom. Examine original artifacts borrowed from a museum or some other source and discuss their visual characteristics, origins, and purposes.
Give examples of adults who make their living in the arts professions.	Listen to and ask questions of a person from the local community who makes his/her living in the visual arts (photographer, graphic designer, illustrator, painter, or architect, etc.)

Standard 3: Responding to and analyzing works of art.

Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

VISUAL ARTS
Students will reflect upon, interpret, and evaluate works of art, using the language of art criticism Students will analyze the visual characteristics of the natural and built environment and explain the social, cultural, psychological, and environmental dimensions of the visual arts Students will compare the ways in which a variety of ideas, themes, and concepts are expressed through the visual arts with the ways they are expressed in other disciplines.

Elementary Performance Levels	Performance Levels for Grades 3 and 4
Students Explain their reflections about the meanings, purposes, and sources of works of art; describe their responses to the works and the reason for those responses.	Students: Describe, analyze, and interpret selected works of art exploring their functions, purposes, and roles. Describe their responses to a work of art, orally and in writing, and explore the reasons for their responses.
Explain the visual and other sensory qualities (surfaces, colors, textures, shape, sizes, and volumes) found in a wide variety of art works.	Use art terms to describe, analyze, and interpret the visual characteristics of works of art. Compare and contrast the function of selected visual elements in two or more works of art.
Explain the themes that are found in works of visual art and how art works are related to other forms of art (dance, music, and theatre).	Explore a theme that is part of the students' experience (the power of nature, the love and/or conflict between or among people, etc.). Explain how that theme is portrayed in selected works of art. Explore how that same theme is conveyed in a poem, a story, a dance, a musical selection, or a theatre piece. Explore how themes or ideas found in works of art may also be expressed in other disciplines (the power, the rhythms, and patterns of nature as expressed in science; and the idea of pattern, rhythm, and progression as found in mathematics).

Arts Standard 4: Understanding the cultural dimensions and contributions of the arts

Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

VISUAL ARTS

Students will explore art and artifacts from various historical periods and world cultures to discover the roles that art plays in the lives of people of a given time and place and to understand how time and place influence the visual characteristics of the art work. Students will explore art to understand social, cultural, and environmental dimensions of human society.

Elementary Performance Levels	Performance Levels for Grades 3 and 4
Students Look at and discuss a variety of art works and artifacts from world cultures to discover some important ideas, issues, and events.	Students Contrast and compare the cultural functions and origins of selected works of art. Explore how types and styles of art are influenced by time and culture (such as the depiction of the human figure changes with time and is different in different cultures, and the depiction of space changes over time and among cultures).
Look at a variety of art works and artifacts from diverse cultures of the United States and identify some distinguishing characteristics.	Look at art and artifacts from diverse cultures of the United States and describe the visual characteristics (such as, the Spanish style of architecture found In the Southwest, the art of African Americans which depict the African American experience, Romare Bearden, Jacob Lawrence, etc.).
Create art works that show the influence of a particular culture.	Create a work of art which reinterprets the style or design of a work of art from another culture.

Arts Standard 1: Creating, performing, and participating in the arts

Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.

VISUAL ARTS
Students will make works of art that explore different kinds of subject matter, topics, themes, and metaphors. Students will understand and use sensory elements, organizational principles, and expressive images to communicate their own ideas in works of art. Students will develop skills in the use of a variety of art materials, processes, mediums, and techniques, and use appropriate technologies for creating and exhibiting visual art works. Students will engage in individual and group visual arts projects and will describe various roles and means of creating, exhibiting and performing.

Elementary Performance Levels	Performance Levels for Grades 5 and 6
Students:	Students
Experience and create art work in a variety of mediums (drawing, painting, sculpture, ceramics, printmaking, video, and computer graphics) based on a range of individual and collective experiences.	Recognize more subtle characteristics of mediums and are able to apply that knowledge when they are looking at works of art and when they select mediums to use in their own work. Acquire basic skills in at least three of these mediums. Create more complex works of art based on their observations, recall, and imagination.
Develop their own ideas and images through the exploration and creation of works based on themes, symbols and events.	Explore themes derived for their experiences both in school and outside of school, including larger cultural themes, (myths, nature, human concerns and needs). Explore the meaning of symbols and images they find in works of art and discover ways in which they may use symbolism and images in their own work. Discover symbols and meaningful images used in other times and other cultures and derive ways of adapting these to their own artistic needs.

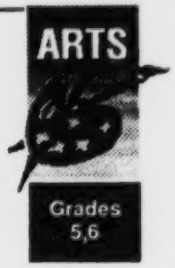
Arts Standard 2: Knowing and using arts materials and resources.

Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

VISUAL ARTS
Students will know and use a variety of visual arts materials, techniques, and processes. Students will know about resources and opportunities for participation in visual arts in the community (exhibitions libraries, museums,and galleries) and use appropriate materials (art reproductions, slides, print materials, and electronic media). Students will be aware of a wide variety of vocational options available in the arts.

Elementary Performance Levels	Performance Levels for Grades 5 and 6
Students: Understand the characteristics of various mediums (two-dimensional, three-dimensional, and electronic images) in order to select those that are appropriate for their purposes.	Students: Continue to develop drawing skills for sketching ideas, for recording observations and for expressing imaginative ideas. Continue to explore a variety of mediums, developing a deeper knowledge of the visual and technical characteristics of these mediums. Develop technical skills in at least three mediums by the end of 6th grade. Make sculpture using both the additive and subtractive processes which require multiple steps.
Develop skills with electronic media as a means of expressing visual ideas.	Use computer graphics software program to create images which indicate a knowledge of the visual language. Use multimedia to create visual images.
Know about some cultural institutions (museums and galleries) and community opportunities (art festivals) for looking at original art and talking to visiting artists, in increasing their understdanding of art.	Be able to discuss both orally and in writing the ideas presented by a visiting museum person or a visiting artist. Examine original artifacts borrowed from a museum or some other source and research and discuss their visual characteristics, origins, and purposes.
Give examples of adults who make their living in the arts professions.	Research and discuss the job requirements and preparation for a person who makes his/her living in the visual arts.
Understand and use the elements and principles of art (line, color, texture, and shape) in order to communicate their ideas.	Perceive more subtle characteristics and interactions of the elements and principles of art. Use selected elements and principles of art in their own work in such a way that they give evidence that they understand how these elements and principles give structure and meaning to their work.
Reveal through their own art work understanding of how mediums and techniques influence their creative decisions.	Select a medium from an array of three or more, and be able to describe why they chose that medium. Analyze whether or not the medium they chose for a particular work was effective in expressing their ideas.
Identify and use, in individual and group experiences, some of the roles and means for designing and exhibiting art works.	Work with others to plan and produce a group art work, with each student reflecting on his/her level of participation. Plan and mount a display of their art work, including the writing of descriptive labels.

Standard 3: Responding to and analyzing works of art



Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

VISUAL ARTS
Students will reflect upon, interpret, and evaluate works of art, using the language of art criticism Students will analyze the visual characteristics of the natural and built environment and explain the social, cultural, psychological, and environmental dimensions of the visual arts Students will compare the ways in which a variety of ideas, themes, and concepts are expressed through the visual arts with the ways they are expressed in other disciplines.

Elementary Performance Levels	Performance Levels for Grades 5 and 6
Students Explain their reflections about the meanings, purposes, and sources of works of art; describe their responses to the works and the reason for those responses.	Students: Describe, analyze and interpret selected works of art based on their understanding of the general style of the works, of the purpose and function of the works. Describe their responses to works of art both orally and in writing based on their understanding of the meaning and purpose of the works and on their experience of the ideas expressed. Identify and describe the characteristics of at least four styles of art, either a general style or the style of a particular artist.
Explain the visual and othor sensory qualities (surfaces, colors, textures, shapes, sizes, and volumes) found in a wide variety of art works.	Use the art vocabulary with increasing skill to describe, analyze, and interpret the visual characteristics of works of art. Compare and contrast the function of at least three art elements in selected works of art.
Explain the themes that are found in works of visual art and how art works are related to other forms of art (dance, music, and theatre).	Explore a theme that is part of the students' experience and explain how that theme is portrayed in selected works of visual art. Explore how the same theme is expressed in other art forms. Research how a theme or idea found in art may also be expressed in another discipline.

Arts Standard 4: Understanding the cultural dimensions and contributions of the arts

Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

VISUAL ARTS
Students will explore art and artifacts from various historical periods and world cultures to discover the roles that art plays in the lives of people of a given time and place and to understand how the time and place influence the visual characteristics of the art work. Students will explore art to understand social, cultural and environmental dimensions of human society.

Elementary Performance Levels	Performance Levels for Grades 5 and 6
Students Look at and discuss a variety of art works and artifacts from world cultures to discover some important ideas, issues, and events of those cultures.	Students Learn about selected styles in art in other cultures and explore how the art expresses the beliefs and values of the given culture. Learn about selected periods in Westen art and explore how at least one recurring theme is depicted, (such as nature, religious beliefs, myths, or human aspirations).
Look at a variety of art works and artifacts from diverse cultures of the United States and identify some distinguishing characteristics.	Study selected art and artifacts from diverse cultures of the United States and describe the style, organization, and cultural meaning in the works.
Create art works that show the influence of a particular culture	Select a style of art from a particular artist, historical period, or other culture and reinterpret that style in terms of the student's own style and intent.

Studio in Art
THE COURSE AT A GLANCE

Visual arts teachers are currently involved in examining course offerings in light of the learning standards for the arts. This "Studio in Art" course outline demonstrates one teacher's approach to developing a scope and sequence and includes specifics on the key concepts which are included in the course.

September	November	January	March	May
What is art? Symbols, and Metaphors.	Art Criticism 5 steps.	Elements and Principles of Design.	6 Types of Composition	Ways to Modify Images or Objects	Art Strategies	Art History

Here are some details:

Art criticism: 1) receptive mind 2) description 3) formal analysis 4) bracketing 5) interpretation

Elements of design:
- line
- shape
- color
- texture
- space
- form (or volume)
- value

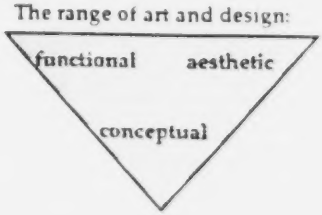
Principles of design:
- balance
- movement
- repetition
- emphasis
- contrast
- unity
- variety
- pattern
- rhythm

Art Strategies:
- mystery
- irony
- confrontation
- rational persuasion
- emotional persuasion
- catharsis/cultural reference
- satire/humor

6 types of composition:
- formal
- lyrical
- infinite
- monumental/diminutive
- dynamic
- incongruous

Ways to modify images or objects:
- use closure
- multiply
- superimpose
- transpose
- expand or shrink
- distort
- focalize
- simplify
- disguise
- embellish
- fragment
- change perspective
- metamorphosis

The range of art and design:



Adapted from: Adams, Bruce. Tonowanda School District

Multicultural Awareness in Music and the Arts

Perhaps more than any other discipline, the Arts provide abundant opportunities for teachers to develop an awareness of the richness of other cultures. Experiencing the dance, music, theatrical traditions, and art work of other cultures enriches, enlivens, and extends a child's understanding and appreciation of the many ways in which individuals communicate their beliefs and traditions. The following statement, which refers to music education but applies in all of the art areas, outlines the benefits of developing multicultural awareness.

Long before young children reach elementary school, they have been exposed to a variety of styles of music considered multicultural. In many instances, a particular ethnic musical style can be heard in the homes and neighborhoods from which the children come, and at religious services, ethnic festivals, etc. In addition, musical styles such as jazz, gospel, blues, and Latino are everywhere in the media, or on records, discs, or tapes. Thus, when children enter school they may have begun to formulate some preferences for a particular style or styles of music.

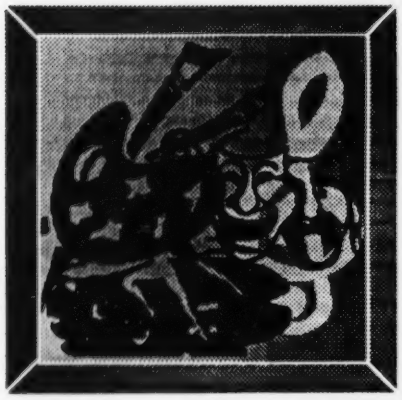
Upon entering school, the students, through multicultural experiences, can achieve understanding of and respect for these various styles of music. Just as important, music can be an enjoyable and active medium for better understanding of each student's cultural roots. From meaningful multicultural musical experiences the students will:

- value their own cultural roots and musical expression thereof
- understand that different forms of musical expression have value
- understand and appreciate the music and peoples or other cultures
- understand that America is a pluralistic society
- develop an understanding and appreciation for the intrinsic worth of all groups within a given culture
- develop a multicultural awareness that may be carried over to aspects of the school environment.

BEST COPY AVAILABLE

Source: *Music PreK-6 Syllabus/Guide: Field Test Edition.* New York State Education Department, Albany, NY.

The Arts

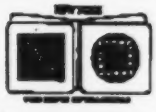


PART II.1

Nigerian Boat Song.....2

Composition 6

NOTE: This document is a work in progress. Parts II and III, in particular, are in need of further development, and we invite the submission of additional learning experiences and local performance tasks for these sections. Inquiries regarding submission of materials should be directed to: The Arts Resource Guide, Room 681 EBA, New York State Education Department, Albany, NY 12234 (tel. 518-474-5922).



Nigerian Boat Song

ELEMENTARY

Standards & Performance Indicators

ARTS ▲ SING/PLAY

ARTS ▲ USE INSTRUMENTS

ARTS ▲ IDENTIFY REPERTOIRE

Betsy Bevan
Pittsford Central School District
Park Road Elementary School
Park Road
Pittsford, NY 14534
(716) 385-6016

Grade 2

Authentic African instruments made in Ghana: the djembes and shakere used in this lesson were purchased at AFENA AKOMA, African imports, 250 Cumberland Street, Rochester, NY 14605.

The purpose of this unit is to develop an understanding of another culture by expression through singing in the African language, performing on instruments, and creating a sound scene.

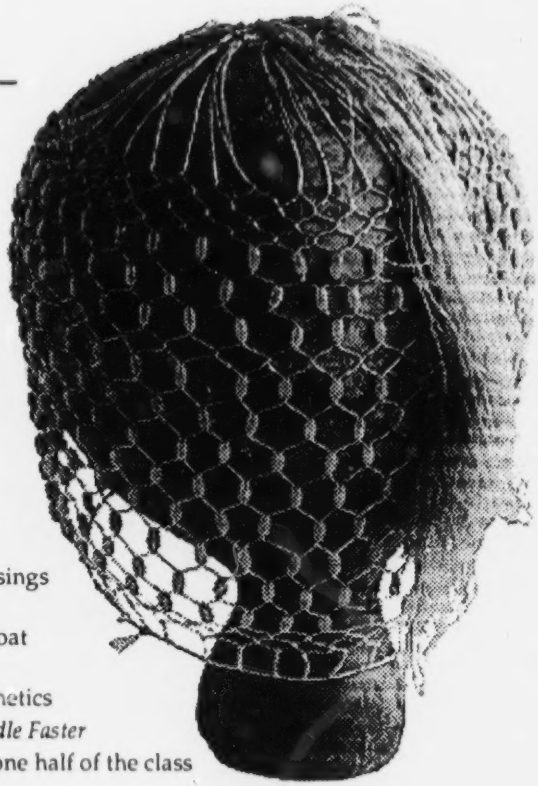
Resources

- *Nigerian Boat Song*
- map of the world
- map of Africa
- African picture book

In one sample song, students can learn many musical concepts and skills and connect this to other curriculums.

Teacher

What will the teacher do?



They:

- play a steady beat on a drum while singing the *Nigerian Boat Song*
- ask the questions:
  - ✓ Did I sing in a foreign language or in English?
  - ✓ What country do you think this song came from? Why?
- identify the continent of Africa and show where Nigeria is on the world map
- question students about the country:
  - ✓ Is it next to the ocean?
  - ✓ What would be a job the people who live by the ocean might have?
- ask students to paddle to the steady beat while the teacher sings the song again
- identify the song by name and teach by rote the Nigerian Boat Song, *Es oom bo kawaya*
- listen for pitch accuracy and help through the use of kinesthetics
- give a translation of the song, *The Clouds Are Gathering, Paddle Faster*
- teach *Call* and *Response*, an African singing style—point to one half of the class for the first part and the other half for the response part
- ask students to clap the way the words go
- show and demonstrate authentic African instruments: djembe (drum) and shakere (shaker)
- demonstrate *Call* and *Response* song rhythm on the instruments. Use two drums for the *Call* part and two drums for the *Response* part.
- demonstrate instruments to be used for creating a thunderstorm
- show getting louder and higher with hand motions and voice
- identify the final form for the performance
- direct the performance order.

What will the students do?

They:

- keep a steady beat on their laps while the teacher sings the song
- answer inquiries by the teacher concerning Nigeria
- paddle the steady beat while teacher sings the song again
- learn the song by rote with echoing phrases sung by the teacher
- mimic teacher in using hands and body to show low and high notes, then answer what direction the notes go on the different phrases
- clap the way the words go
- echo rhythm of drum on their laps
- play drum while singing the song inside their heads

Students need little previous background to be successful with this lesson. It is helpful if they can sing in tune, keep a steady beat, and can play a drum.

Teacher

- sing the song using dynamics and hand motions
- paddle on beat while singing the song
- sing the song in the style of *Call* and *Response*. Students stand when they sing their part(s) and sit when they are not singing. Then they do it without teacher's directions
- clap the rhythm of the words on lap
- play *Call* and *Response* song rhythm on the African instruments
- create thunderstorm on the instruments
- create an African village scene: describing a day's event through music, movement, instrument playing and story-telling
- with the teacher, talk about the sequence or overall form of the performance
- perform.

The Performance

A. Boat paddlers (music skill + keeping a steady beat)
B. Instrument players (*Call* and *Response* style)
C. Singers sing in the African language
D. Translators (using an expressive voice)
E. Improvisers (create a thunderstorm scene using instruments)

	Steady Beat	Singing Pitch	Playing Song Rhythm
Distinguished	Beat is steady throughout	Accurate pitch throughout	Rhythm is accurate throughout
Proficient	Beat is most often steady	Mostly on pitch	Rhythm is mostly correct
Competent	Beat is somewhat unsteady	Some notes are on pitch	Needs direction throughout as to when to sing or play

	Form: When to Sing or Play	Creativity
Distinguished	Always comes in at the correct time with no direction	Creates freely conveying the scene
Proficient	Needs some direction as to when to sing or play	Creates free; but doesn't convey the scene
Competent	Needs direction throughout as to when to sing or play	Is hesitant, doesn't know what to play

Assessment

Evaluation of accuracy of keeping a steady beat, singing with accurate pitch, playing the song rhythm, understanding of the overall form, and improvisation skill.

Other Ways To Augment This Lesson

- In one simple song, students can learn many musical concepts and skills, and connect to other standards and curriculum.
- Multi-cultural experience and geography can take the lesson further.
- Try writing down a composition portraying a scene through music.

Other ways to extend the lesson could include:

- bring in an African person to talk and play for the students
- study the environment of Nigeria , the ocean and boat-making
- make drums and shakers like the Africans do
- paint a thunderstorm
- access the Internet and talk with African students in Nigeria
- read more about Nigeria
- create a song about a real experience like the African song of being in a boat with an approaching thunderstorm
- study the weather and meteorology
- do more musical painting of different scenes through improvisation.

ELEMENTARY

Standards & Performance Indicators

COMPOSITION
Within Specified Guidelines

ARTS
- ▲ CREATE
- ▲ SING/PLAY
- ▲ READ

Student Population

There is a high rate of student mobility, a significant number of LEP students, and students with disabilities.

Elements of this activity:
- *Experience and explore the concept*
- *Label the concept*
- *Practice the concept many times*
- *Create using the concept (composition)*
- *Evaluate the concept*
- *Maintain the concept.*

I chose to make this a group experience, in which the students with greater skills help the students with weaker skills.

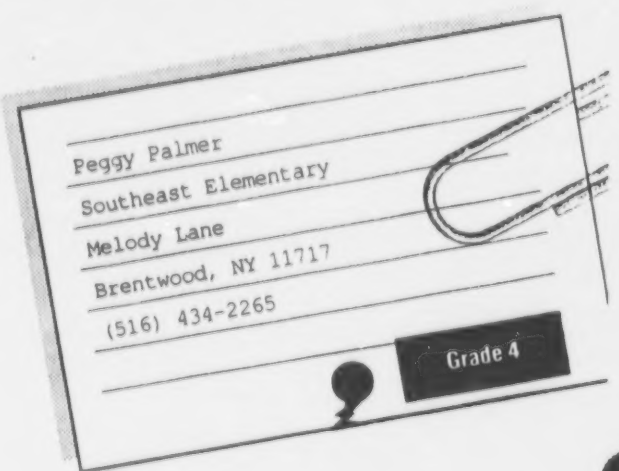
Teacher

The assignment is to "Create a Melody" from *Share the Music* (MacMillan/McGraw Hill). This lesson was designed to take place during one 30-minute class period. The composition assignments in the *Share the Music* books were chosen deliberately, because of their clarity, short length, and relationship to the rhythms and notes the students were expected to know at that point in the year. A longer, more comprehensive composition might become frustrating for some students.

Using the pitches F G A C D and this eight-beat thythm pattern

Based on trial and error in the sample class composition, it was agreed in advance that the eighth note pairs in the composition must be the same note for ease in playing.

Teacher



Student needs to know the rhythmic values for the specified notes and the placement of line notes and space notes for the specified notes.

Teacher

The students work in groups to create a melody. The melody is to be played on chromatic xylophones.

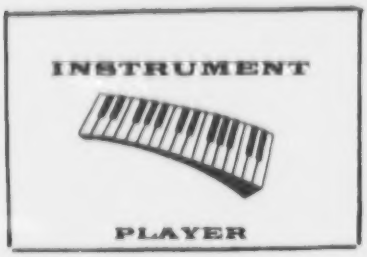
The teacher will elicit ideas for a sample class composition. Each group plays the composition as it is constructed, and the teacher writes the notes on the chalkboard.

These class compositions may be played with a simple keyboard or piano accompaniment.

Since the class composition is pentatonic, melodies will complement each other when played simultaneously.

Videotape the teams without rehearsal.

Badges for Cooperative Learning Groups



The Teams

Form teams of six students.

Captain- leader, asks questions, settles disputes, if any

Scribe- writes melody on music paper

Timekeeper watches clock to make sure group finishes on time

Praiser- praises group members when appropriate

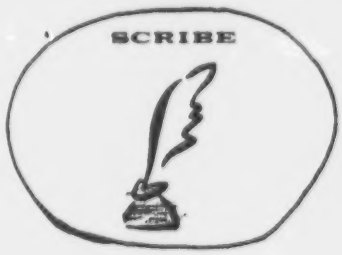
Materials Manager- gets supplies for group and returns supplies at end of class

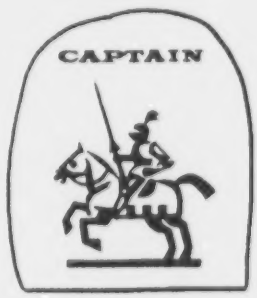
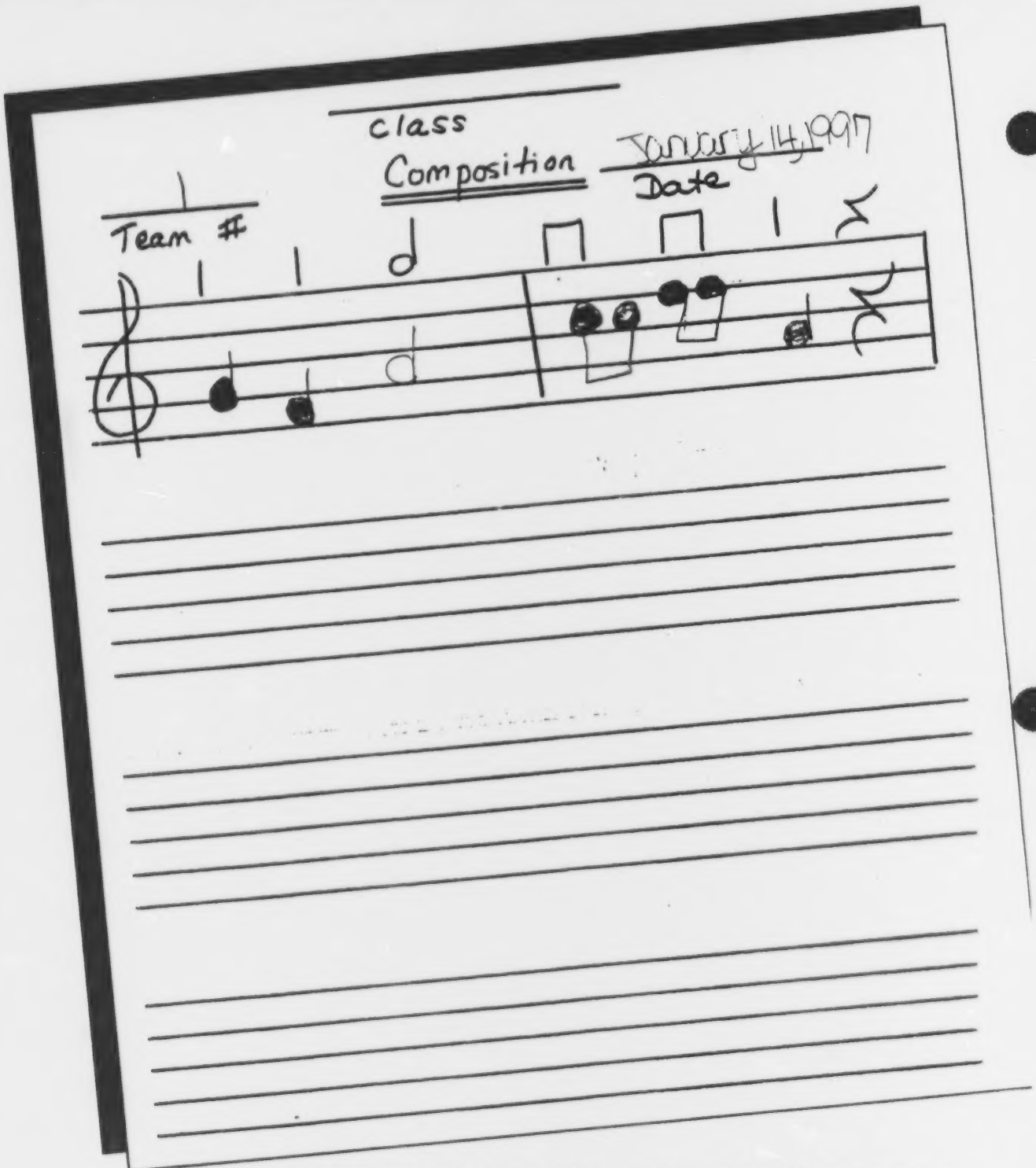
Instrument Player- plays melody on xylophone.

In 10 minutes develop the team composition.

Each team plays its composition.

Note: If a team has no member who can write a composition, students could name or play the pitches and the teacher can write the notes.





Based on the school population there will always be some children who would have a great deal of difficulty doing this assignment working alone. This is why I chose the group experience, in which the students with greater skills help the students with weaker skills, and the students who understand English and speak English will help those who do not. The nature of this project does not warrant making allowances for students who have weaker skills since as a group project it allows everyone to succeed.

ASSESSMENT

Assessment

Techniques

Observation—go from group to group to see if the teams are working on the task and able are to write the short melody on their staff paper.

Group discussion—as each team plays its composition, ask students if the composition is correctly written and played and why or why not.

Tools

Rubric can be filled out by the student only, teacher only, or both student and teacher.

REFLECTION

The student work samples were taken directly from the students at the end of the videotaped class. They were not recopied or corrected. A good follow-up lesson could be to have each team recopy its composition with particular attention to notes and correct placement of note stems.

The element of reality is apparent. Quite a few of the teams had trouble playing the rhythm of the half note correctly. However, by the end of class, they all were able to play it correctly.

As a teacher, I learned that I need to spend more time having that particular class play melodies using various rhythms.

All the groups completed the assignment and felt a sense of accomplishment.

The success of this assignment was due to each team having a member who could write the composition successfully and one who could play the composition successfully. To ensure that each student in the class could do these tasks, it would be necessary to repeat the assignment, giving every student a turn at a different job.

The students were pleasantly surprised to hear that five melodies combined were quite musical.

Teacher

Class _____ Team # _____ Date _____

RUBRIC
Group Composition

Used correct pitches in written composition

None	Some	Almost all	Completely Correct
1	2	2	4

Used correct rhythm in written composition

None	Some	Almost all	Completely Correct
1	2	3	4

Instrumentalist's performance

Could not play	Somewhat correctly performed	Almost perfect	Bravo, Bravo!
1	2	3	4

Group had major problem in completing composition		Group worked smoothly most of the time	Group worked quietly and efficiently
1	2	3	4

The Arts

PART II.2

Polygon Pets 2

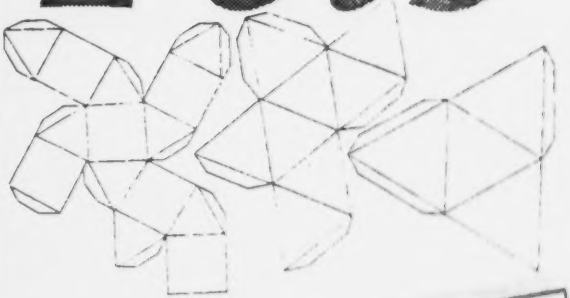
NOTE: This document is a work in progress. Parts II and III, in particular, are in need of further development, and we invite the submission of additional learning experiences and local performance tasks for these sections. Inquiries regarding submission of materials should be directed to: The Arts Resource Guide, Room 681 EBA, New York State Education Department, Albany, NY 12234 (tel. 518-474-5922).

http://www.nysed.gov

ELEMENTARY

Standards & Performance Indicators

POLYGON Pets



ARTS

- ▲ create art works
- ▲ develop ideas
- ▲ understand/use principles

ARTS

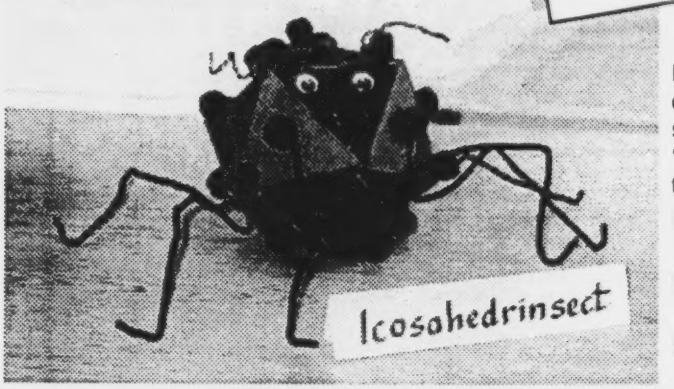
- ▲ understand mediums

ARTS

- ▲ explain visual qualities
- ▲ explain themes
- ▲ explain ideas

Susan Menkes
Valley Stream District #30
Clear Stream Avenue
Valley Stream, NY 11582
(516) 872-4333

Grade 4



I think this learning experience reflects current scholarship in my field and "best" classroom practices because it includes:

- sequential learning experiences
- integration of academics with art
- success for all my students
- decision-making without the fear of "making a mistake"
- cooperative learning
- authentic assessment
- higher level and critical thinking.

Recommended Resources:
Cut and Assemble: 3-D Geometric Shapes. by A.G. Smith, Dover Publications.
Everyday Mathematics. University of Chicago Mathematics Program.

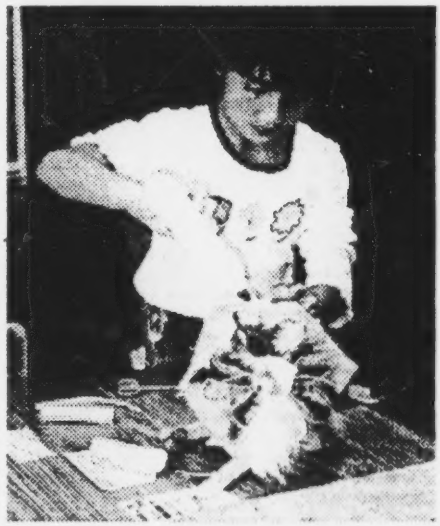
In our mathematics curriculum in grade four, students are learning to form two-dimensional polygons. In art class, this experience will be applied to a third dimension, as this hands-on activity will teach students how tessellated polygons fold to create sculptural geometric forms.

The study of polygons is a difficult concept for many children. This activity helps many children visualize the abstract. What a wonderful, creative and fun way to internalize geometry.

Teacher

Students need to:

- understand the definition of a polygon
- understand that when polygons are put together in a particular pattern they may be folded to create three-dimensional shapes (such as squares into cubes, triangles into pyramids)
- be able to trace, cut, and glue these patterns
- effectively combine a variety of materials and/or additional shapes to create an imaginary animal.



Students will:

- begin with a discussion about what they have learned about polygons in math class (definition, properties, vocabulary words such as vortex and angle)
- identify shapes with three, four, five, six, seven, and eight sides and find examples of these shapes from teacher's prepared patterns.

Teacher will:

- facilitate this discussion
- define new vocabulary such as tessellate (put together shapes with no spaces in between) and polyhedron (a three-dimensional shape created by folding two-dimensional polygons)
- demonstrate with a drawing on the board or on paper how tessellated shapes have no spaces in between and draw non-tessellated shapes to show the difference.

Teacher will:

- demonstrate that polygons may be tessellated and combined to create polyhedrons by folding examples for the class
- elicit definitions of new vocabulary from the class as a review

Students will:

- describe the creation of these forms within the context of the new vocabulary they learned. I actually had students state, "We are going to fold tessellated polygons to create polyhedrons."
- carefully trace polyhedron patterns, including tabs for glue
- cut out shape and fold along lines.

Teacher will:

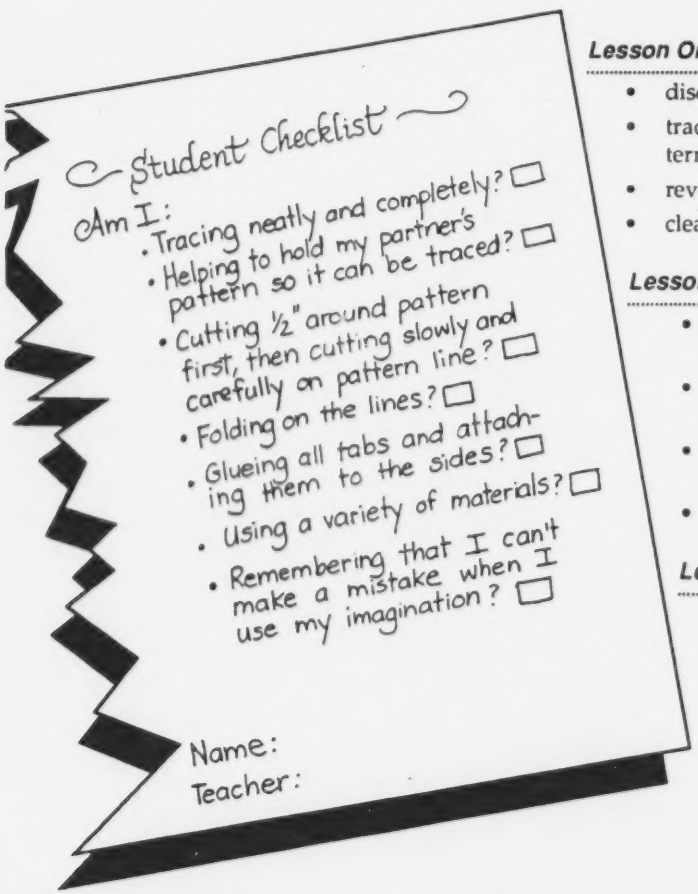
- provide students with polyhedron and polygon patterns
- provide materials which the students may use to add features to their animals.
- elicit a list of features from the students (examples: beak, wings, claws, tail, paws, whiskers)
- glue tabs to create their shape
- add features to create an imaginary animal, using color, texture and/or shapes.

Teacher will:

- develop a rubric for this lesson and an evaluation scale for the students to use in their assessment
- use an assessment rubric to evaluate the lesson.

Students will:

- discuss and assess their projects using an assessment rubric with specific criteria.


Student Checklist
Am I:
• Tracing neatly and completely? ☐
• Helping to hold my partner's pattern so it can be traced? ☐
• Cutting ½" around pattern first, then cutting slowly and carefully on pattern line? ☐
• Folding on the lines? ☐
• Glueing all tabs and attaching them to the sides? ☐
• Using a variety of materials? ☐
• Remembering that I can't make a mistake when I use my imagination? ☐
Name:
Teacher:

Lesson One

- discussion—*20 minutes*
- tracing and rough cutting (one inch all around pattern)—*25 minutes*
- review of learning experience—*5 minutes*
- clean up—*10 minutes*

Lesson Two

- discussion of previous week's learning experience—*10 minutes*
- demonstration on how to fold and glue—*5 minutes*
- finish cutting on lines, careful folding, gluing together form—*35 minutes*
- clean up—*10 minutes*

Lesson Three

- share ideas of how animals might look, features to include, materials to use—*15 minutes*
- choose materials, implementation of ideas—*30 minutes*
- check-off list—*5 minutes*
- clean up—*10 minutes*

BEST COPY AVAILABLE

Lesson Four

- finish creating animal—*30 minutes*
- "museum moment" (students rotate around the room to view their classmates' art)—*10 minutes*
- verbal/written assessments or discussion—*30 minutes*
- clean up—*10 minutes*

My Icosahedron Leopard "Saves The Day"
by Sara Palazzolo — Grade 4

My Icosahedron Leopard is little. He has big eyes, and two little ears. He's made from triangles on all sides. He has no legs so he flys in the air like a bird. Well...

... One day while my Icosahedron Leopard, and I were taking a walk in the park we passed by the lake. While we went over the brigde I fell in!!! My leopard leaped in and started looking for me. The bridge was over the middle of the lake so it was kind of deep. My leopard was allergic to water so he couldn't swim. Since I bought him some telephone numbers, and he had change from the icecream we had bought earlier, he went to the nearest pay phone. He quickly dialed 911, and then waited for them to come to the pond. When the ambulance got there I had been in the water for 10 minutes. When I was found I was okay. Then with the rest of my soggy allowance, went out for some pizza as a thanks to my leopard!

We loved this project because we could create any animal we wanted from a polyhedron. This project helped us in math and it taught us how to put together geometric shapes. It was the best.

Student

BEST COPY AVAILABLE

Assessment

Assessment Rubric - Visual Arts

LESSON TITLE: Polygon "Pets"

GRADE LEVEL: 4

Evaluation Scale:

It's "awesome"; Absolutely	Very Well; Probably yes	Satisfactorily; Only if I don't have to walk it	Needs more work; Probably not

	CRITERIA	STUDENT	PEER	TEACHER
1.	Do the sides tessellate and fold properly? (TECHNICAL)			
2.	In addition to its form, does the imaginary pet have other elements of art?			
	3. line?			
	4. shape?			
	5. texture?			
	6. color?			
7.	How well is the sculpture put together? (NEATNESS)			
8.	Are there a variety of materials used?			
9.	Are the materials used creatively? (AESTHETICS)			
10.	Would you like to keep this animal for your "pet"?			
	TOTAL			

BEST COPY AVAILABLE

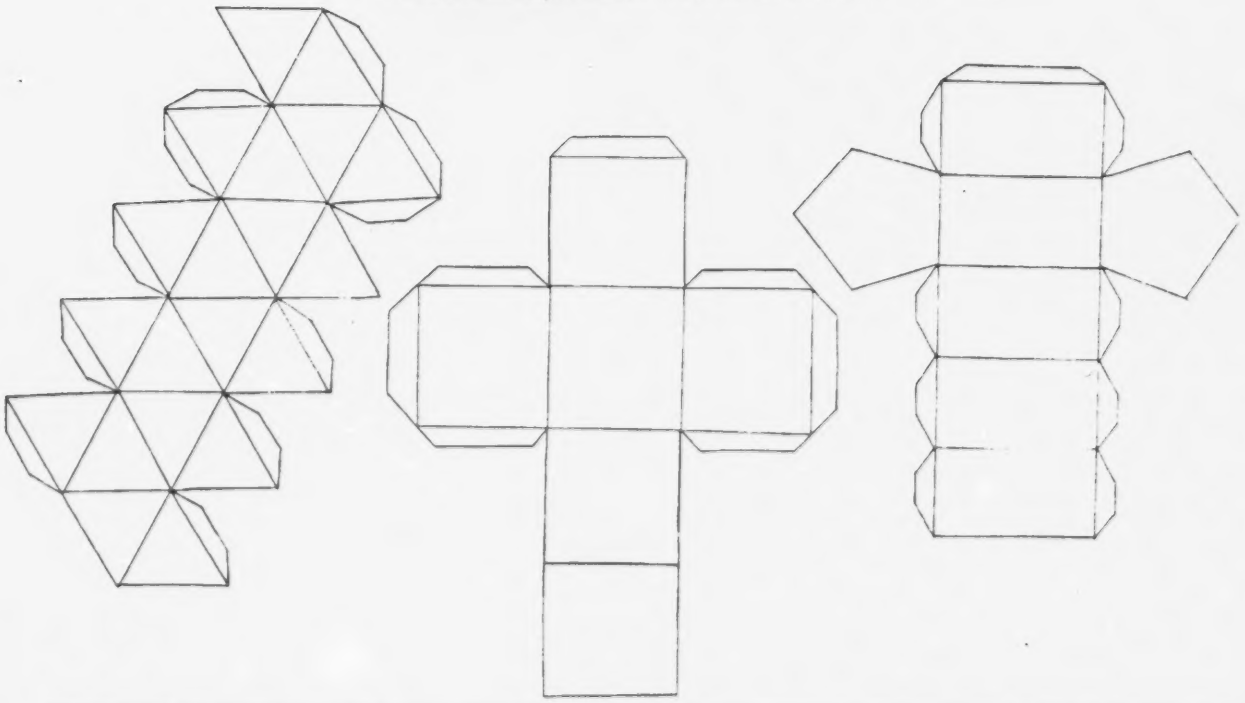
REFLECTION

This learning experience is a part of sequential learning. Therefore, students will go on to study Escher and his famous metamorphic tessellations, in grade five. Having the basis of knowledge of geometric tessellation, students will create tessellated, free-form designs by rearranging the area of a four-sided polygon.

My Pyramouse

I have a pyramouse.
He lives in a triangular house.
He has three kids who are nice.
They're all my pyramice.

By Laura Zurlo



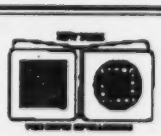
BEST COPY AVAILABLE

The Arts

PART II.3

My Block and Beyond 2
Making A Rainstick 8

NOTE: This document is a work in progress. Parts II and III, in particular, are in need of further development, and we invite the submission of additional learning experiences and local performance tasks for these sections. Inquiries regarding submission of materials should be directed to: The Arts Resource Guide, Room 681 EBA, New York State Education Department, Albany, NY 12234 (tel. 518-474-5922).

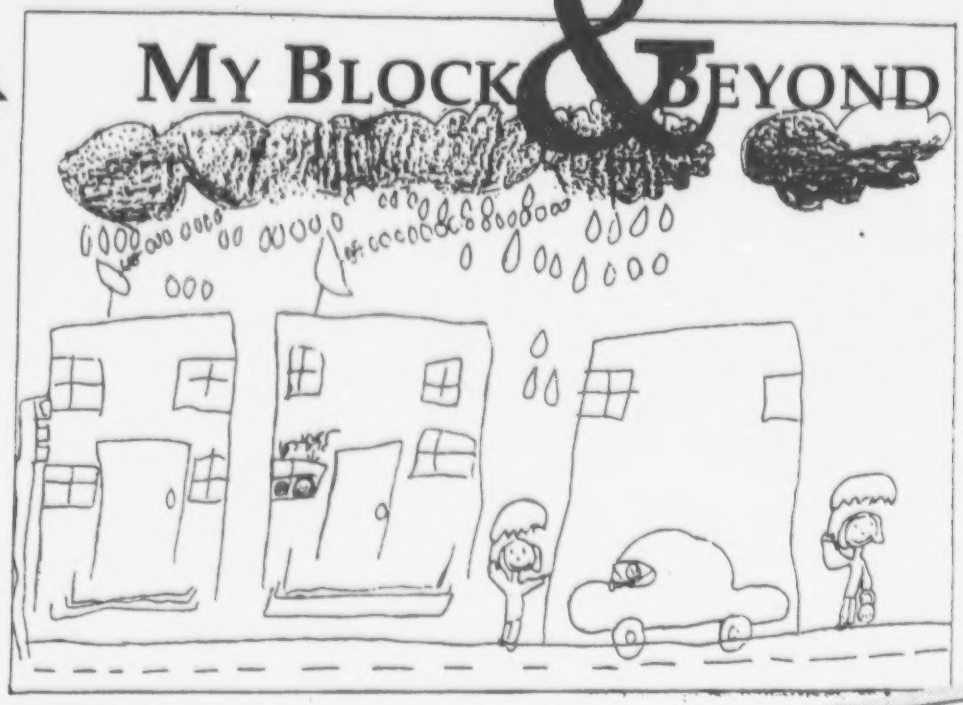


http://www.nysed.gov

ELEMENTARY

Standards & Performance Indicators

My Block & Beyond



ARTS
- develop ideas
- reveal/understand medium
- identify/use experiences

ARTS
- understand mediums
- develop skills
- know cultural institutions
- art professionals

ARTS
- explain reflections
- explain visual qualities

Joan Davidson
William Lloyd Garrison Elementary School
425 Grand Concourse
Bronx, NY 10451
(718) 292-4397

Grades 2-6

This is an interdisciplinary learning unit in which students create a series of narrative drawings in conjunction with writing, based on observation and memory of what happens in their community or on their block.

This unit was completed during a 40-minute class session, once a week, for 3 months.

BEST COPY AVAILABLE

Tell Us What The Teacher Does

Develop problems to be solved for the day, such as what is happening on the students' block or how they can make it clear what people are doing.

Present art work for study or read a passage from a story and discuss how the details add to the picture or story.

Identify vocabulary and discuss when words can be used.

Ask questions to encourage students to become aware of the characters and setting in a picture or a story. Formulate questions to elicit a wide range of responses and understanding including cause and effect, emotions displayed, obstacles people have to overcome, etc.

Art reproduction, such as works by Romare Bearden, Jacob Lawrence, Ben Shahn and Edward Hopper are examined as well as story passages from "Felita" by Nicholoso Mohr.

Teacher

Help identify starting points for new pictures.

Encourage students to work together.

Encourage everyone to read and revise written work.

Select students to form writing or art conference groups.

Develop ground rules for group work.

Develop reflective questionnaires to be used at the conclusion of the series.

Initiate whole class critiques, as necessary, to encourage students to clarify their thinking and come up with new ideas for working.

Hold individual interviews with students.

Present the work based on students' suggestions.

Tell Us What The Students Do

Create a drawing based on the theme "What is happening on my block".

Review and add words to the vocabulary list such as gesture, reflect, analyze,setting, plot etc.

Write a description of what is happening in the picture.

Write a description of what they see in a peer's drawing.

As a class, analyze several drawings and writings to clarify the difference between descriptive statements and a story.

Analyze ways the visual and written language is used by artists, authors, and their peers.

Create a new drawing or revise the first drawing to show one or more actions or a problem that is happening on the block.

Write a story using their second or revised drawing to include an obstacle to be overcome or a problem to be solved.

In small groups, exchange ideas and ask questions about the others' work.

Analyze resource material such as newspaper articles, reproductions of art work, stories, and books.

Write a third draft based on additional resources and conversations with peers and parents.

Work with partners to complete the reflective questionaire based on their completed series.

Decide how to present their work.

Additional Help As Needed

Cluster art teachers can make use of other places beyond the classroom for students to work.

Have the students examine resources for ideas.

Challenge those able to illustrate a children's book.

Build on student's discovery and identify positive changes in their work.

Assessment

ASSESSMENT

Evidence of student progress includes the drawings and writing, daily comments and student interaction, responses to reflective questionnaire, interviews, and observing students at work.

SCORING RUBRIC for DRAWING in CONJUNCTION WITH WRITING (Grade 3)

SCALE 1 - 4 (being the highest)

DIMENSIONS	DESCRIPTORS (1) COMPETENT	(2) PROFICIENT	(3) DISTINGUISHED	(4) ABOVE SCALE
DRAWING in RELATION to WRITING drawing content form articulation space articulation organization expressive language technique	-Drawing infers movement rather than shows the action described in the writing. -Figures are composed of parts. Structures, objects and figures are symbolic forms having few details -Environment is suggested by a base line(s) on which figures and objects stand and exist in a horizontal and vertical plane. -Drawing has a unifying rhythm as a result of repetition of spacing and forms -Parts can be exaggerated or eliminated for expressive purposes. -Mechanics make it somewhat difficult to clarify the drawing.	-Emotional content developed in the drawing whether or not it is included in the writing. Drawing shows minimal setting described in the writing. Relationship between people is evident. Main idea of drawing is somewhat consistent with writing. -Body parts suggest movement in a vertical - horizontal plane. -Base line is evident. Figures and structures overlap the line slightly. -Picture is unified. -Inventive ways are used to suggest space and time to reveal emotional content. Parts are exaggerated or eliminated for expressive purposes. Functional and decorative details are visible. -Mechanics make it somewhat difficult to clarify the idea.	-Drawing shows literal and emotional content. The main idea of drawing is consistent with writing. Relationships between people are clear. - Figures and setting are differentiated . Body parts are fused by a common more differentiated contour. Movement in the figure involves the trunk and limbs. -Diagonal lines are used to suggest depth. -Picture is unified -Overall picture is very expressive. -Technical skill contributes to the clarity of the idea	-Drawing is true to nature and/or is expressive. It reveals a point of view that is significant to the expression of the subject mood or idea. A variety of techniques or one technique is used well to interpret the theme.

SCORING RUBRIC for DRAWING in CONJUNCTION WITH WRITING (Grade 3)

SCALE 1 - 4 (being the highest)

WRITING in RELATION to DRAWING writing content sentence structure organization expressive language conventions	Writing tells what is happening in the drawing. Simple sentences are used with minimal emotional content. Ideas are presented in a sequence but overall coherence is tentative. Mechanics make it difficult for students to develop writing.	Writing is based on the characters in the drawing and includes additional ideas. Emotional content is evident. Actions are described by using some complex sentences. Overall coherence is apparent. Mechanics make it somewhat difficult for student to develop writing.	Main idea of the writing is developed from the interactions of the characters in the setting shown in the drawing. Some sense of voice and sentence variety. Emotional content is developed. Ideas are presented in a clear order and logical sequence. Overall cohesion is evident. Mechanics do not interfere with the development of the story.	Writing develops an engrossing story based on the interactions of the characters in the setting shown in the drawing.

BEST COPY AVAILABLE

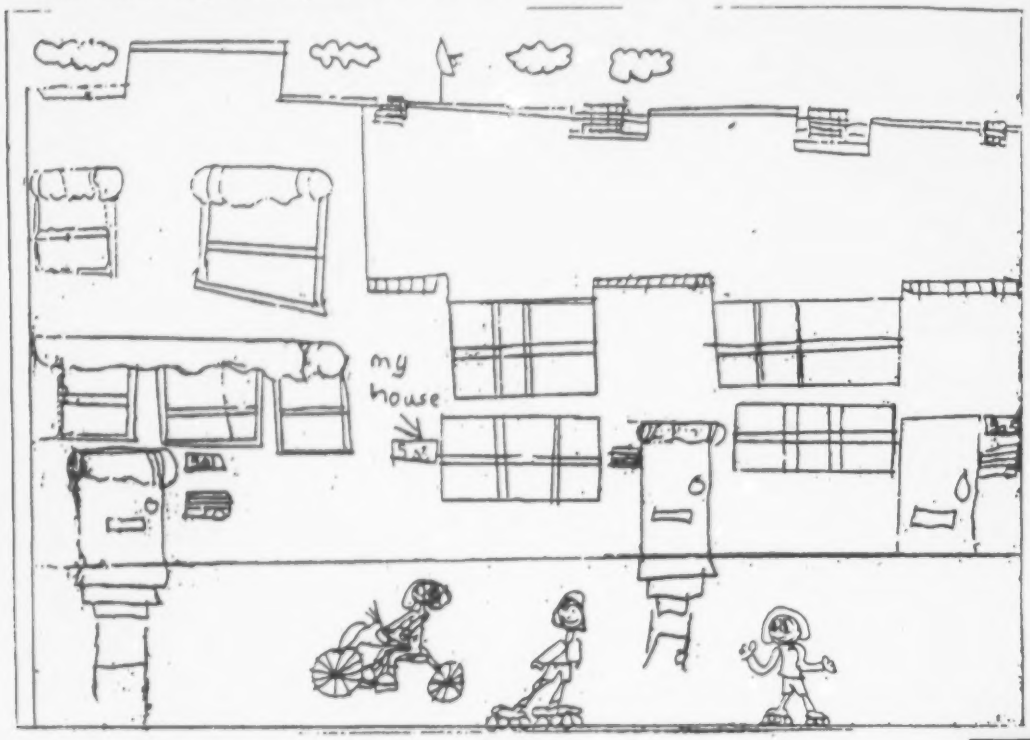
REFLECTIONS

This activity requires time for the art teacher to plan with the classroom teacher and to identify resources.

The computer can be an important tool for students. They approach their work seriously when they are reading their work in a printed format and they are eager to continue drawing and writing.

The process of drawing in conjunction with wrting can be utilized as early as grade 2 and through high school, in any discipline.

Other themes might be "My Town" or "A Town Gathering."



MY BLOCK

My block is a nice place to live in. It's not separate buildings. The private houses are small, but the top house has a lot of space. A lot of people live here.

My friends live on my block. Their names are Richard and Jessica and they like to play together. Sometimes we roller blade or ride our bike.

At first I didn't know how to ride my bike, but in the summer of 1995 my father taught me how to ride. One day he was teaching me and I kept jumping off the bike because I was scared to run into something or fall off the bike. I continued riding but I was always afraid.

One especially warm day, after I had been practicing with my Dad for almost a whole summer, my Dad, after work, took me bike riding as usual. He said "I'm about to let you go" and I said, "No, don't let me go, don't let me go!" But he still let me go and I rode in the basketball court. When I went in the basketball court I saw people playing basketball. They moved out of the way because they did not want to get hit. My dad followed me and yelled, "Watch out Carisse, you're about to hit the gate!". I just missed the gate and went to a wide open space where bikes could ride. My Dad was proud of me because I rode a bike by myself. Then we went back home.

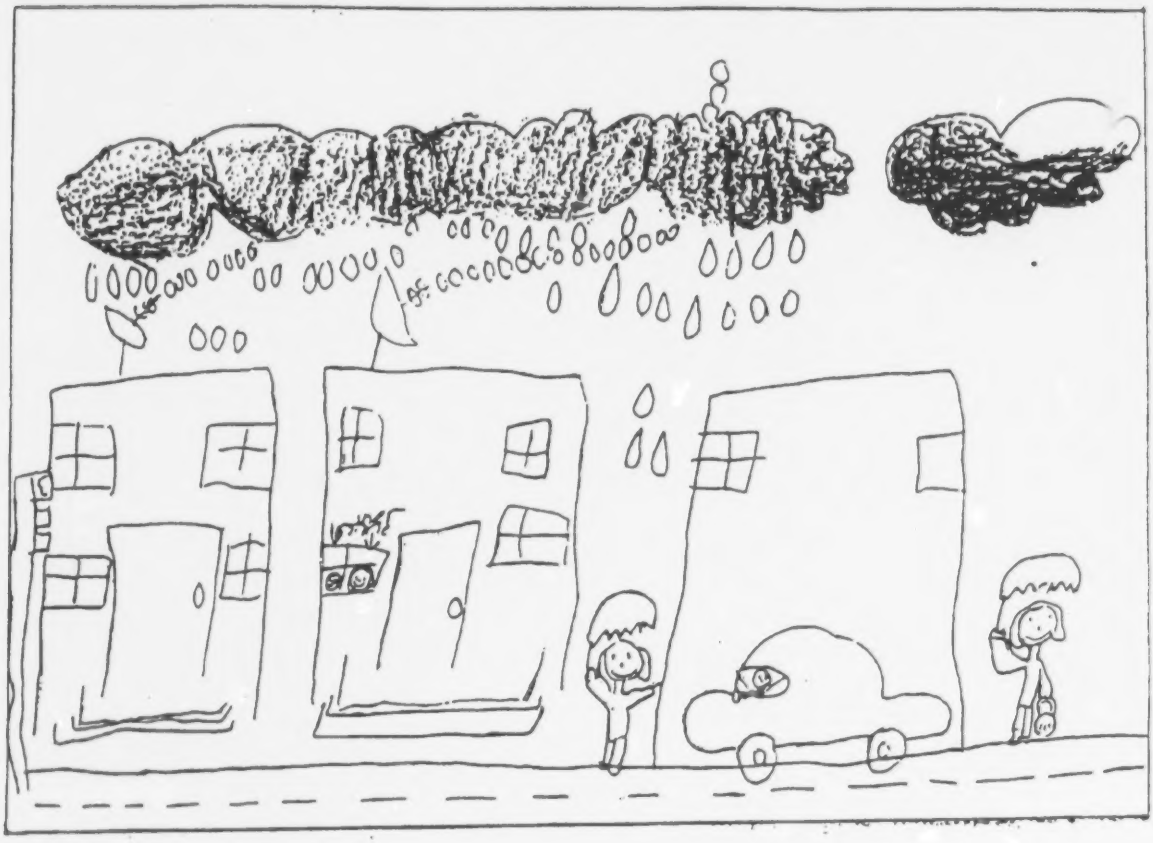
Student Work:

Reducing the series of drawings allows for single pages of work to display pictures and writing.

Student writing is typed to give the process an important look.

72

BEST COPY AVAILABLE



MY BLOCK

In my block I see drug dealers sometimes.
I like the rain a lot.
Me and my brother are looking out the window.
We see a little girl in the rain with an umbrella
And another lady with a bag.

Both drawing and writing experiences are facilitated by the art teacher.

Teacher

The visual learners who were having difficulties with their work became "stars" of the class.

Teacher

Student Work:

Spelling errors and punctuation are corrected after the students read and approve the changes.

The rubric developed for this work was completed based on the student work and developmental graphic and writing characteristics.

MY BLOCK

My block is a nice place to live in. It's not separate buildings. The private houses are small, but the top house has a lot of space. A lot of people live here.

My friends live on my block. Their names are Richard and Jessica and they like to play together. Sometimes we roller blade or ride our bike.

At first I didn't know how to ride my bike, but in the summer of 1995 my father taught me how to ride. One day he was teaching me and I kept jumping off the bike because I was scared to run into something or fall off the bike. I continued riding but I was always afraid.

One especially warm day, after I had been practicing with my Dad for almost a whole summer, my Dad, after work, took me bike riding as usual. He said "I'm about to let you go" and I said, "No, don't let me go, don't let me go!" But he still let me go and I rode in the basketball court. My dad followed me and yelled, "Watch out Carisse, you're about to hit the gate!". I just missed the gate and went to a wide open space where bikes could ride. When I went in the basketball court I saw people playing basketball. They moved out of the way because they did not want to get hit.

End? My dad was proud of me because I rode a bike by my self. And then we went back home.

Teacher's note:

Student writing added to typed writing demonstrates how students expanded their ideas based on their drawing and/or questions posed by their peers or the teacher.

Typed written work was done from student writing. Spelling may have been corrected but little else was changed.

BEST COPY AVAILABLE

Making A Rainstick

INTERMEDIATE

Standards & Performance Indicators

ARTS

▲ sing/play

ARTS

▲ understanding cultural dimensions

Resources

- round postal tubes
- flathead nails
- masking tape
- "fill"—seeds, pebbles, rice, dried beans, dried macaroni, beads

Patricia Lee Walz
Liverpool Central Schools
Chestnut Hill Middle School
Saslon Park
Liverpool, NY 13088
(315) 453-0246
VMANZPP@ AOL.Com

Grade 7

The rainstick is a tube-shaped rattle which produces sound imitating rainfall. Originally, many sound-producing instruments, such as a rainstick served ritual or magical purposes. Today, rainsticks may be used as instruments for entertainment or a story.

Making rainsticks is a very popular project with grades 4-8. I currently use this unit for grade 7 but have used it for other grades successfully in the past.

Teacher

The teacher will:

- read about rain sticks
- demonstrate how to make rain sticks
- review *Documentation of Procedures* form with the students.

The students will:

- answer questions on the rainstick ditto
- bring materials to create rainsticks
- complete *Documentation of Procedures* form while making their rainstick
- hammer many nails into postal tubes
- experiment with various amounts of small objects inside to create different sounds
- seal the tube at each end with tape
- cover the tube
- demonstrate tubes
- complete evaluation of lesson.

Other curricular areas that may be integrated with this lesson include:

- **social studies** — studies of the countries and climate (rainfall)
- **science** — science of sound
- **technology** — use of hammer & nails
- **visual arts** — designing covers for the rainsticks

Assessment

To: 7th grade General Music Students and Parents
From: Mrs. Walz - Music Teacher
Re: Rainsticks

On January 13 and 14, the 7th grade music students will be making rainsticks in Music Classes. This is a activity which students enjoy. They learn about an instrument found in different cultures throughout the world as well as how different sounds are created. I will have materials available to make 2 rainsticks per class - students can work in large groups. However, many students prefer to make their own instrument. If you would like to make your own, you will need the following materials:

A round postal (mailing) tube - stores which carry paper supplies (such as Paper Cutter) often carry them.
A hammer (please tape your name on it)
A box of flat head nails - slightly shorter than the diameter of the tube.
Masking tape
"Fill"-seeds, pebbles, rice, dried beans, dried macaroni, or beads, etc.
Material to decorate the outside of the tube - such as wrapping paper, newspaper, adhesive backed cloth (JoAnn Fabric carries this), contact paper, wall paper, etc.

Please have all materials in class on January 13.

THE RAINSTICK

The rainstick is a tube shaped rattle which produces sound imitating rainfall. Originally, many sound producing instruments, such as rainsticks, served ritual or magical purposes. Today, rainsticks may be used as instruments for entertainment or as toys.

Some musicologists (people who study the origins of music and instruments) believe the rainstick belonged to the earliest cultures and evolved in different parts of the world at the same time. Others believe it was created in Africa and introduced to people in South America by African slaves who came to the Americas on ships.

Rainsticks have been found in Northern China made from bamboo, in South American rain forests made of palm, and in West Africa made from cacti. People in different countries use the rainstick in different ways. For some it is a traditional instrument associated with bringing on rainfall, and for others it is used as a percussion instrument.

We have known through legends, riddles, and customs that people understood the importance of rain. The lack of rain could cause drought or death. In parts of Western Africa, the village leadere was called the Rainmaker. If there was a good harvest and plenty of rain, the villagers gave the leader gifts. If not, the Rainmaker was held responsible and might be insulted or harmed. Since people's lives were connected with wet and dry weather, it is not surprising that an instrument was created which sounded like rainfall.

The sound of the rainstick imitates the sound of rain when it falls in the rain forest. The materials inside the rainstick tap against each other, the sides of the stick, and the pegs that go through the stick. The sound of rain falling on leaves and the ground is created.

The particular sound of the rainstick depends on the material the stick is made of, the length of the stick, the diameter of the tube, the size of the objects inside the tube, and how the internal pegs are positioned. Also, the way the rainstick is played affects the sound. If the stick is shaken, it makes a very different sound than if it is held at a small angle or at a large angle. The angle the stick is held at, the size of the material inside the stick, and the size of the tube determines the duration of the sound.(The "duration of the sound" is the length of time that the sound is heard.)

People of all ages and traditions may be attracted to the rainstick because of its pleasing simple sound. It also provides a connection with different cultures and unfamiliar environments.

PLEASE ANSWER ALL OF THE FOLLOWING QUESTIONS:

1. Name three areas of the world where rainsticks have been found.

2. What are three materials rainsticks have been made from in various parts of the world?

3. How does the rainstick imitate the sound of rainfall?
   1.
   2.
   3.

4. In parts of Western Africa, the village leader was called the _____

5. What is a musicologist?

6. Why is it not surprising that the rainstick was created?

7. What are two uses for the rainstick?

8. Why do you think people of today are interested in rainsticks?

9. The duration of sound made by the rainstick is determined by:
   1.
   2.
   3.

10. What is meant by the "duration of sound?"

DOCUMENTATION OF PROCEDURE

Please complete while making your rainstick:

1. What size is your postal tube? length _____

   diameter _____

2. What length nails did you use? _____

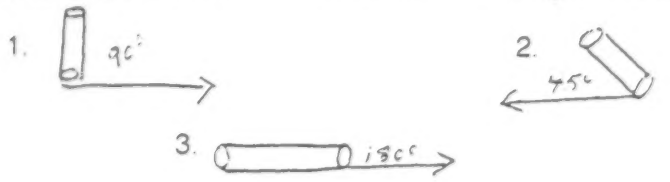
3. What material(s) did you choose to place inside your rainstick?

4. Does the material inside your rainstick fall freely when it is turned upside down?

5. With what did you cover your rainstick?

6. How would you describe the sound of your rainstick? (circle one)
   1) A gentle mist
   2) Sprinkling
   3) Light rainfall
   4) Rain shower
   5) Steady driving rain
   6) Torrential rain
   7) Other (please describe)_____

7. At what angle does your rainstick have the longest duration:



8. Time the duration of sound of your rainstick when held at the angle chosen in number 7: _____ seconds.

9. Did you work with a partner or team? _____ If yes, please list their names:

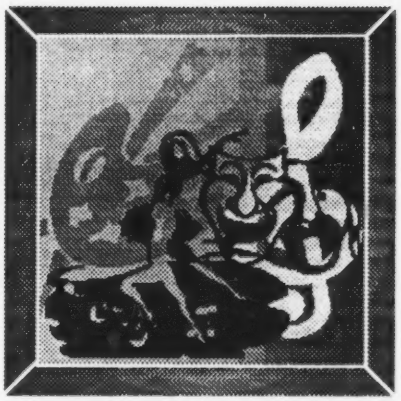
   _____

10. Did you find this lesson to be: (circle one) 1. Awesome!
    2. Very interesting
    3. Good
    4. OK
    5. Boring....

EVALUATION OF RAINSTICK UNIT

	Rainstick Ditto	Documentation of Procedure	Teacher Evaluation of Rainstick
Distinguished 4	10 correct answers	Student answers #1-10 fully, legibly, with detail	Student has shown exceptional creativity. Objective achieved Procedure followed correctly. Stick well-constructed and neatly done.
Proficient 3	9 correct answers	9 legible, detailed answers	Stick well-constructed and neatly done. Procedure followed correctly. Objective achieved.
Competent 2	8 correct answers	8 legible, detailed answers	Procedure followed correctly. Shows some attempt to achieve objective. (Material falls freely, may sometimes stick.) Rainstick is constructed
Basic 1	7 correct answers	7 legible, detailed answers.	Obective not achieved. (Material does not fall freely.) Not well-constructed. Procedure not followed.
Not Scorable 0	6 or fewer correct answers	6 or fewer legible, detailed answers.	Objective not achieved. No product available or workable.

The Arts



PART II.4

Pantomime 2
Analysis, Evaluation 9

NOTE: This document is a work in progress. Parts II and III, in particular, are in need of further development, and we invite the submission of additional learning experiences and local performance tasks for these sections. Inquiries regarding submission of materials should be directed to: The Arts Resource Guide, Room 681 EBA, New York State Education Department, Albany, NY 12234 (tel. 518-474-5922).

http://www.nysed.gov

COMMENCEMENT

Standards & Performance Indicators

PANTOMIME:

Creating A Story

ARTS

- ▲ write scenes
- ▲ enact experiences
- ▲ use techniques
- ▲ make acting choices

ARTS

- ▲ use theatre technology

ARTS

- ▲ articulate an understanding
- ▲ interpretation

This learning experience in pantomime is designed for an introductory high school level theatre class as part of an acting unit.

A series of lessons takes a student through the creation of simple pantomime actions to more complex pantomime storytelling.

Gail A. Nelli
3314 Buffalo St.
Alexander Central School
Alexander, NY 14005
(716) 591-1551
(716) 591- 2257 FAX

High School

BASICS OF PANTOMIME STORYLINES

1. Pantomimes must tell a story, but keep it SIMPLE!

In pantomime the storyline must be simple if the audience is to understand. Don't make it too complicated!

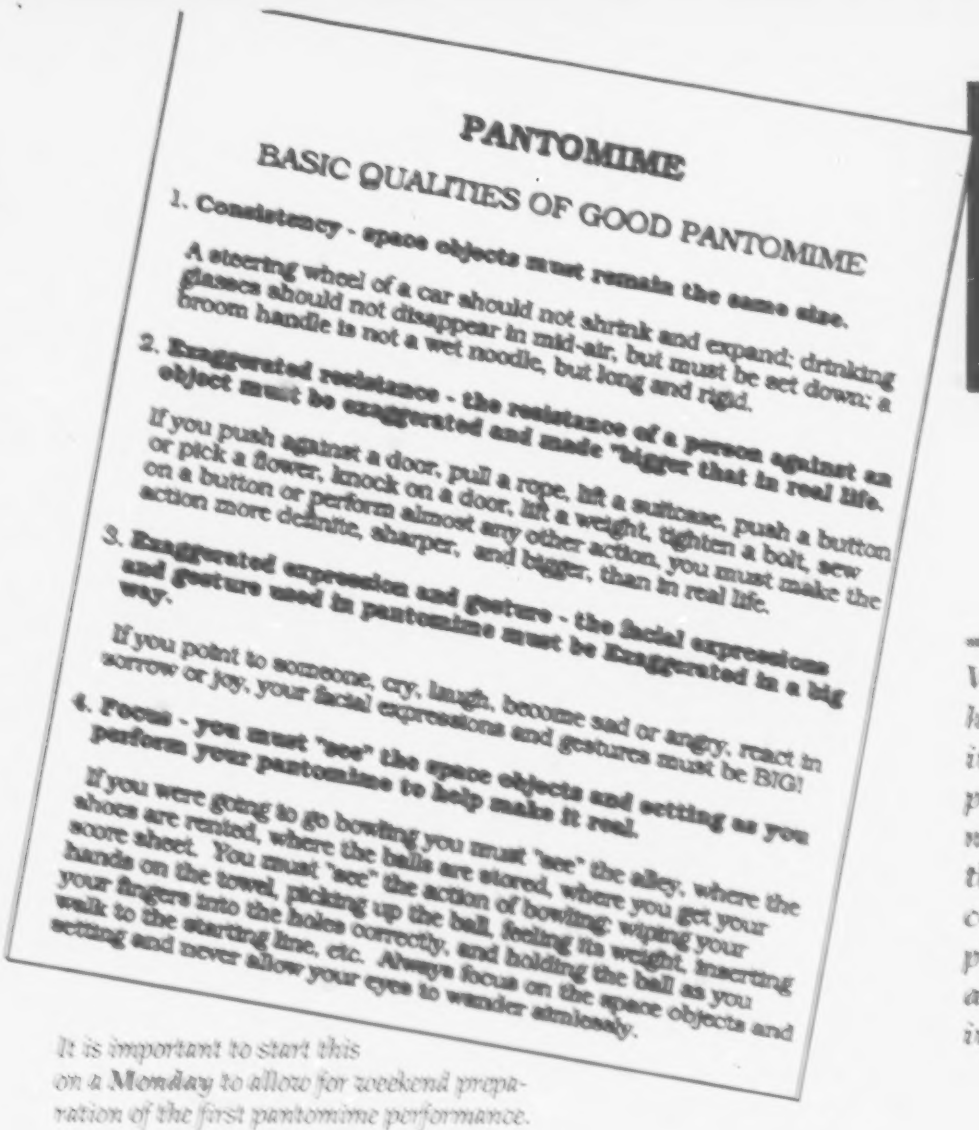
2. Pantomimes must have a beginning, middle and an ending.

In making up a storyline, actors begin with a situation taking place in a specific setting (beginning), a conflict develops with problems and complications (middle), and a solution to the conflict ends the scene (ending).

3. Pantomimes can be fantastic!

In pantomime complications and solutions can be less realistic, more creative and more fantastic than improvisations with dialogue. Have a little fun and stretch reality a bit for humor's sake. For example, in a shoe store scene the shoes can at first be too tight, then too loose, then too high, then too heavy, then just right but too expensive, with the customer finally deciding to leave the store barefoot.

BEST COPY AVAILABLE



PANTOMIME

BASIC QUALITIES OF GOOD PANTOMIME

1. **Consistency - space objects must remain the same size.**

A steering wheel of a car should not shrink and expand; drinking glasses should not disappear in mid-air, but must be set down; a broom handle is not a wet noodle, but long and rigid.

2. **Exaggerated resistance - the resistance of a person against an object must be exaggerated and made "bigger that in real life.**

If you push against a door, pull a rope, lift a suitcase, push a button or pick a flower, knock on a door, lift a weight, tighten a bolt, sew on a button or perform almost any other action, you must make the action more definite, sharper, and bigger, than in real life.

3. **Exaggerated expression and gesture - the facial expressions and gesture used in pantomime must be Exaggerated in a big way.**

If you point to someone, cry, laugh, become sad or angry, react in sorrow or joy, your facial expressions and gestures must be BIG!

4. **Focus - you must "see" the space objects and setting as you perform your pantomime to help make it real.**

If you were going to go bowling you must "see" the alley, where the shoes are rented, where the balls are stored, where you get your score sheet. You must "see" the action of bowling: wiping your hands on the towel, picking up the ball, feeling its weight, inserting your fingers into the holes correctly, and holding the ball as you walk to the starting line, etc. Always focus on the space objects and setting and never allow your eyes to wander aimlessly.

It is important to start this on a ***Monday*** *to allow for weekend preparation of the first pantomime performance.*

The games have a serious intent which is to help develop important theatre performance skills in movement, perception & expression, creativity, teamwork, and storytelling skills.

Whether students have serious interest in pursuing theatre or not, while playing they learn about concentration, problem-solving and group interaction.

Teacher

Day 1: Space Objects

In a large circle, the teacher leads the class in creating imaginary "space objects" to pass to around: basketball, small bouncing ball, balloon. The teacher questions students about the properties of each object (size, shape, and weight) and how to make these invisible objects visible by using eye contact to focus attention, by creating consistency of size, and by allowing the object its time in space. Students pair up and continue passing objects back and forth from closer together to farther apart as teacher side coaches students to "see the object," "give the object its time in space," and "keep the size consistent."

In the last half of class, students play dodge ball in large circle with the player in the center. The object is to keep focus on the space ball as it is thrown at the center person who must attempt to dodge the space ball without getting hit. If the center player is hit, the person who threw it replaces him. Teacher coaches students to "play with their whole bodies," "keep focus on the ball in space," and enforce the rule, "no hitting above the waist."

BEST COPY AVAILABLE

Day 2: Tug of War

Teacher re-stresses the concepts of focus, size consistency and time in space by splitting into groups of 3 to 5 to play imaginary jump rope with two people at opposite ends synchronizing the turning of the rope while others take turns jumping. Play continues until everyone has had a chance to turn the rope and jump in. The teacher coaches throughout. The concept of *exaggerated resistance* is introduced next by group circle work where students pass heavy objects of different sizes: anvil, bowling ball, luggage, and barbell. Teacher demonstrates that resistance should be exaggerated for effect by making actions definite, sharp and *bigger* than in normal life and adding appropriate facial expression to show exertion.

Students now split into two teams for game of tug of war with an imaginary space rope. Coach students to "see the rope in space," "use their whole bodies to pull," "keep the rope between you," and "show body and facial tension."

This series of lessons takes a student through the creation of a simple pantomime action to more complex pantomime storytelling. It is important to start this on a Monday to allow for a weekend preparation of the first pantomime performance.

Teacher

Day 3: Apple Picking

Teacher re-stresses concepts of focus, size consistency, time in space, exaggerated resistance and exaggerated facial expression by working in pairs to recreate a simple activity. Students imagine they are apple picking. Each student is wearing an imaginary shoulder bag for collecting the apples. Two students are to pick apples from the same tree, making sure to get apples from branches which are high, low, outside, and inside. When their bag is full they are to remove it, empty the contents into two large baskets and, together, carry each basket to a large waist-high bin and dump the apples inside. As students pantomime these simple actions, the teacher coaches with appropriate comments which keep students focused and attempts to guide them into appropriate use of the elements being stressed: focus, consistency of size, time in space, exaggerated resistance, and exaggerated facial expression. By now students have usually become attuned to the basic qualities of good pantomime and are ready to embark on creating their own simple pantomime of an action.

At this point students are given a handout reminding them of these qualities and a second handout describing their pantomime assignment on creating a story pantomime. The assignment also includes a sample outline and an outline form. Teacher stresses good storytelling elements through performance of a pantomime. The pantomime demonstrates the assignment by creating an individual character in pursuit of an objective (goal) who is confronted with obstacles in trying to reach the objective (conflict), but eventually overcomes the obstacle and resolves the conflict (climax and resolution). The teacher goes over the handout and sample outline, then assigns an outline to be brought to class in two days (**Friday**). Remaining time is spent individually listing ideas on paper for the assignment.

DAY 4: Good Introduction, Poise, Energy

The emphasis on this day is the importance of a good introduction delivered with poise and energy. The teacher explains that each pantomime performed in class must have an introduction. Since talking is not allowed in pantomime, students will create signs with titles which will help their audience to understand their pantomimed action better. Using an adjustable music stand and a blank sheet of paper large enough for a sign, students practice walking across the stage to a podium, placing the sign on the stage and moving to center stage for the start of the pantomime. Students not performing are asked to observe

each person's introduction looking for characteristics of an effective beginning: poise, energy, eye contact, and emphasis. This is an appropriate time to discuss the need to give honest, constructive criticism which first points out strengths, then gives helpful suggestions for improvement. After each student performs and is critiqued, the class discusses what will need to be done in an introduction to make it effective. Generally speaking, the teacher guides the discussion to make sure the following is stressed: enter the stage area with good posture, poise and energy giving direct eye contact to the audience while walking to the music stand, pausing after placing the sign on the stand to allow time for the audience to read the sign, then walking with good posture, poise and energy to center stage, pausing before the start of the pantomime. Students are given blank sheets of construction paper and told to complete a title for their pantomime lightly in pencil using large letters that can easily be read by the audience. Sample signs should be shown to students as models. Appropriate simple graphics may also be added, but should not clutter the sign. The sign is due the next day when students will submit them for approval and color in with markers.

DAY 5: Rubric

The Teacher will:

- give students the rubric assessment sheet which will be used to evaluate student performances (The rubric is designed to assess the same qualities stressed by the teacher during theatre games played earlier in the week and attributes of an effective introduction discussed yesterday.)
- collect pencil drawings of signs and check for visibility and appropriateness
- circulate among students double-checking outlines and giving assistance.

The Students will:

- exchange outlines of their pantomime activity, check for conformity to the assignment by using the criteria on the rubric assessment sheet as a guide, revise and turn in outlines
- revise and color in signs
- develop their pantomime and be ready to rehearse in class Monday.

DAYS 6 & 7: Rehearse

The Students will:

- rehearse their pantomime activity using the music stand and sign. (Rehearsal is videotaped.)
- verbally critique each performance while the performer takes notes of suggestions.
- take their tapes home for self-evaluation.

Day 8: Makeup

The Teacher will:

- show students various pictures of makeup designs of pantomime artists
- demonstrate the application of white-face makeup on a selected student.

The Students will:

- design a simple sketch for their white-face makeup to bring in to class on the day of their performance (Students are given individual makeup kits to use on performance day).

Days 9 & 10: Performance/ Assessment

The Students will:

- apply makeup designs before presentations begin
- perform their pantomimes before the class (they are videotaped)
- evaluate their peers using the rubric assessment sheet
- take videotape home to complete self-assessment and reflection sheets.

The Teacher will:

- evaluate each student using the rubric assessment sheet.

ssessment

Pantomime - #1
Assessment

Name_____
Observer_____

In each category being assessed, please circle the number which represents your assessment of the performance and write explanations in the comments section following each category.

INTRODUCTION

(3) **performer entered the playing space with energy and poise; placed sign on the podium with an indicated pause and walked to starting point freezing into position before beginning pantomime**

2 performer rushed the introduction appearing in a hurry to finish although all elements of the introduction were present

1 performer showed lack of rehearsal of the introduction seeming uncertain and unsure of what came next or showed discomfort and self-consciousness

0 no introduction was given

comments: Great energy level; you looked like you really wanted to be up there; nice smile

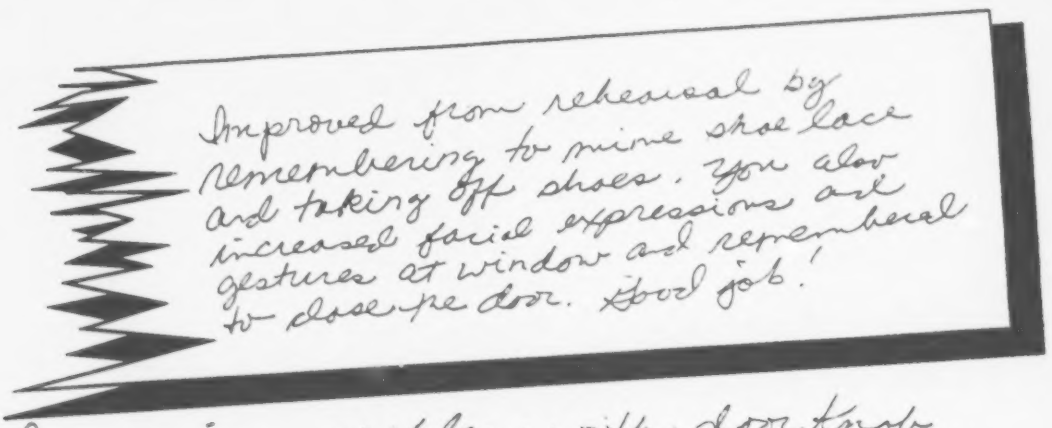
CONSISTENCY

3 performer created space objects which remained consistent in size throughout the pantomime

(2½) **2 performer only had a few noticeable mistakes in maintaining consistency in the size of the space objects**

1 performer had difficulty maintaining consistency in the size of the space objects throughout the pantomime

0 performer's space objects were not clearly defined and difficult to comprehend


Improved from rehearsal by remembering to mime shoe lace and taking off shoes. You also increased facial expressions and gestures at window and remembered to close the door. Good job!

comments: Only minor problem with door knob

FOCUS

(3) performer maintained focus throughout the pantomime "seeing" the space objects and setting

2 performer rarely lost focus during the pantomime

1 performer had difficulty maintaining focus during the pantomime

0 performer had no focus, eyes wandered aimlessly

comments: Did not lose concentration at all throughout. Great job helping us "see" all the objects easily.

EXAGGERATED RESISTANCE

(3) performer made all actions definite, sharp and "bigger" than in real life; resistance was exaggerated for effect

2 performer's action were life-like but not exaggerated enough for effect

1 performer was inconsistent in performing actions with exaggeration; actions were not followed through; needed more rehearsal time

0 performer's actions were weakly executed and vague making it difficult to tell what was happening

comments: Used arms and legs well when trying to pound on door

BEST COPY AVAILABLE

EXAGGERATED FACIAL EXPRESSION & GESTURE

3 performer exaggerated facial expressions and gestures making them "bigger" and easier to understand emotion

(2½)

2 performer was not consistent in making facial expression and gestures "bigger"

1 performer rarely showed emotions through gestures a facial expression

0 performer showed no emotional context through facial expression and gesture

comments: Intensified emotional reaction from puzzlement, annoyance and frustration then happy when you found the peg. Consistant but could be a bit bigger.

STORYTELLING

(3) (2½)

3 performer clearly created a character other than self; character is in pursuit of an objective but is confronted with an obstacle(s) which stand in the way of reaching objective; obstacles are overcome and resolved with ending a logical outcome of events or a surprise ending

2 performer's character is not distinctly different from character is in pursuit of an objective but is confronted with an obstacle(s) which stand in way of reaching the objective; obstacles are overcome and resolved with ending a logical outcome of events or a surprise ending

1 character's objective is unclear and/or obstacles do not complicate situation enough; ending does not seem to resolve the conflict in a satisfying ending.

0 character does not have an objective; no obstacles are confronted; no storyline exists

Easy to follow your storyline. Could use more "character" (Over)
Ending seemed anticlimactic when you sat in the chair - Better to end after you close the door. It made me think there was going to be more to the picture.

COMMENCEMENT

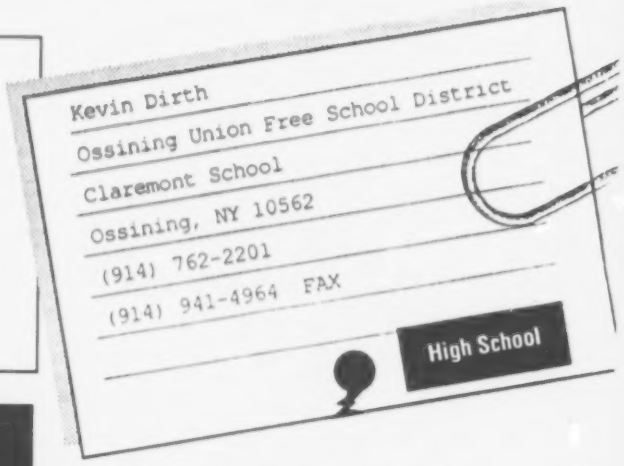
Standards & Performance Indicators

ANALYSIS, EVALUATION, COMPARISON OF

Professional and Student Performance

ARTS

- ▲ throughful listening
- ▲ read/write
- ▲ use anatomical terms
- ▲ identify/describe



This lesson will:

1. demonstrate the students' command of specialized language used in musical analysis
2. develop the listening abilities of our students
3. make the student more thoughtful, over time
4. ensure that students will use clear and specific statements focusing on what was heard and observed
5. most importantly, improve the students' musical ability by making them evaluate themselves

This lesson teaches students how to evaluate and critically think —two areas often dismissed in the area of performance.

Teacher

A performing ensemble is in the process of rehearsing a composition. This activity is designed to give the students a model of a quality performance, improve student listening, student analysis, and individual and group performance skills.

Students will have previously rehearsed a work to the extent that they have a minimal understanding of its style, structure, and overall sound. They will listen to a recording of a professional ensemble and a recording of themselves performing the same composition.

They will be asked to listen to each recording twice. The first time, they will listen and write in response to three questions. After the second hearing, they will write an analysis and evaluation of the professional performance, compare it with their own performance and make suggestions for improvement.

BEST COPY AVAILABLE

ASSESSMENT

Students are asked to respond to three questions in writing:

1. How would you evaluate the performance of the professional ensemble? How did the music make you feel?
   a. *Specificity*—state the strengths and weaknesses of both performances, make suggestions for improvement relative to the specific weaknesses. Make suggestions of appropriate areas of the ensemble performance that should be dealt with by the ensemble at the next rehearsal.
   b. *Terminology*—show an understanding of the language of talking about music and performance. Examples would include style, genre, form, melody, rhythm, harmony, timbre, tone, dynamics, articulation, etc.
   c. *Completeness*—the extent to what the students critique. Analyze, evaluate and compare the whole work by stating multiple strengths and weaknesses, giving many examples of terminology, and multiple suggestions for improvement, including what he/she and the ensemble need to do to improve.
2. What is the difference between the professional performance and our current performance?
3. What must we, as an ensemble, and you, as an individual , do to improve the performance of this work?

To be successful, students must have been taught how to critique a work. They must have been taught appropriate musical terminology to be used in the critique.

Teacher

Student Critique

Comparison of *Comedian's Gallop*

1. Philadelphia's performance is excellent! Wow! I could not hear any weaknesses in their performance. Through their performance, I can see why the composer called the piece *Comedian's Gallop*. It is very fast! Just like a musical gallop. The dynamic contrasts were amazing—sometimes very soft and getting very loud within a few beats of each other. It seems to have an ABA structure because it is loud at the beginning with everyone playing, then gets soft in the middle with that fantastic mallet solo (I'll have it down by next week, Mr. Dirth. I promise). Then it gets loud again with everyone playing.

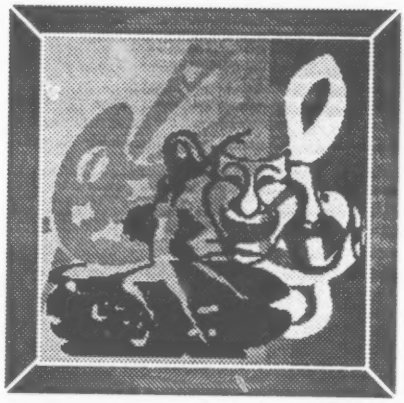
2. There is a *biiiig* difference between our performance and theirs. First, they are an orchestra and we are a band. They have strings and we don't. Next, they play it at a real gallop. We play it at a slow trot. Technically, people like me can't handle it at the moment. Our performance lacks style. It is too boring—there is no personality. Rhythmically we are playing it right—just not at the right tempo. We are having some real interaction problems. For example, the chimers at me. 10, I think are supposed to be playing the same thing. It sounds like 15 people—not 1. The trumpets at 80 are too blatty, which hurts the intonation and makes it terrible to listen to. Also, I think the trumpets are in 3-part harmony here. It doesn't sound like the same 3-parts that Philadelphia is playing. On the right side, I think we have a great sound. It is very full. I actually like the full sound of our band better than the orchestra sound. I guess to use your terms the orchestra timbre seems too high or thin. I'm not sure, but I know I like ours better. I know I can't say too many nice things about us, but we have only played it a few times and we are not professional. When we compare pros to us, it makes us seem pretty low.

3. The biggest thing we have to do is practice! I know I can play that solo but I have to do some—as you would say—woodshedding. I want to sign out the practice room period 3 next week. As a group, we have to listen more. I think people are so busy finding the right notes and rhythms that they can't do anything else—especially think about listening. I think we also have to lighten up and think of this as a fun piece. We are trying to be to serious. Everyone has to work up the tempo. Again it takes practice. Taking it slow until we can do it right, then speeding it up until we can get it to 140 . I live to use a metronome for this. It is great to hear the professional recording because it gives us a goal to work for. we should sound like and it gives us a goal to work for.

A very fine job! You were specific and complete. Your use of vocabulary shows me you not only understand the musical elements, but can use them to evaluate your work and others'. I know you will do fine on the solo. I can't wait to hear it. I was also happy to see you listened to other instruments and made comments. As I said earlier, you are quickly turning from a drummer to a percussionist. Keep up the good work.

91 BEST COPY AVAILABLE

The Arts



PART II.5

Australian Aboriginal Art.....2

Van Gogh Landscapes.....8

NOTE: This document is a work in progress. Parts II and III, in particular, are in need of further development, and we invite the submission of additional learning experiences and local performance tasks for these sections. Inquiries regarding submission of materials should be directed to: The Arts Resource Guide, Room 681 EBA, New York State Education Department, Albany, NY 12234 (tel. 518-474-5922).

http://www.nysed.gov

INTERMEIDATE

Standards & Performance Indicators

Australian Aboriginal Art

▲ use elements

▲ explain reflections

▲ discuss a variety of art works

▲ create art works that show cultures

Students should be aware of some physical characteristics of the Australian landscapes (flat deserts and jutting rocks), the kind of wild life populating this land (birds, reptiles, marsupials), native people (Aborigines), and basic historical facts (discovered in 1606 by the Dutch, claimed 150+ years later by the English).

Teacher

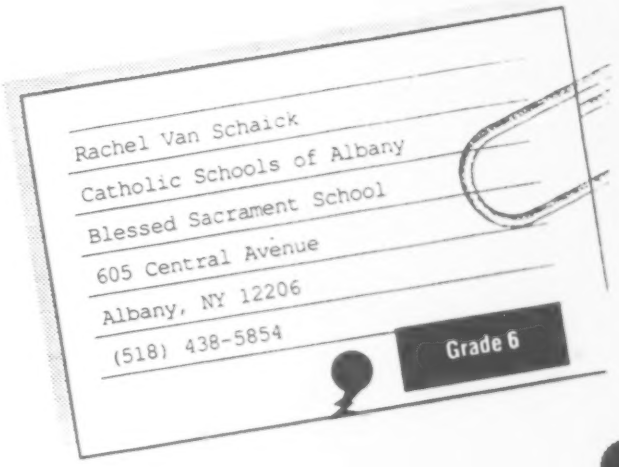
Resources:

- map of Australia
- colored reproductions of Aboriginal art work
- copies of icons and totem images
- Garuana, Wally (1983) *Aboriginal Art*. New York; Thames and Hudson, Inc.
- Sutton, Peter (1988) *Dreamings: The Art of Aboriginal Australia*. George Braziller.

Students will develop an understanding of the visual images produced by the Aboriginal people of Australia and thereby develop some understanding of their myths and beliefs.

First Session:

Discussion of Australia, to include: the history, geography, wildlife and Aboriginal peoples. Introduction to the idea of Dreamings and to works of Aboriginal art which are about myths, journeys.

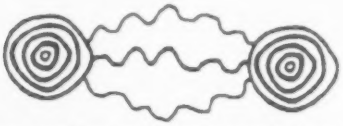


Icons of Papunya Dot Paintings

traveling sign, with concentric circles representing a resting place

wavy lines represent a: rainbow, cliff, string, snake, light, sun or water; wavy (or straight) lines may also represent travelings of animals and humans.

man or woman sitting



running water between waterholes

concentric circles represent a waterhole, fire, rockhole, fruit, campsite, stone, grass, or tree

star

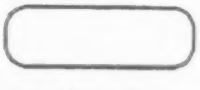
lightning

lightning and stars

yala, also known as bush potato or yam

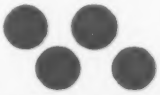
emu tracks | possum tracks | kangaroo tracks

clouds, boomerangs, or windbreaks



coolamon

spear



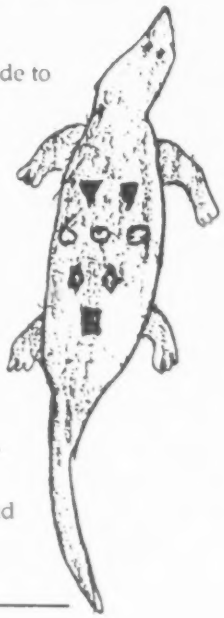
dots represent the appearance of spinifex grass growing on the land or burnt out areas of the country after a fire

boomerang

Second Session:

Select an animal that will serve as a totem and be used as the central image of composition. Use the icons that depict specific images and other marks to create a pattern that leads from the totem, is symmetrical, and tells a story. Do several sketches for a possible layout.

Third Session:



Prepare paper to simulate bark by painting it with brown tempera, put aside to dry. Practice system of applying dots using tempera paint with a wooden dowel on a separate piece of paper. Complete *Reflection/Planning Form*:

1) Name animal selected as totem
2) How will your totem be placed on the paper, vertically or horizontally?,
3) What geometric shape will radiate out from your totem?
4) Draw the icons you will use and state their meanings
5) Make up a brief story about the totem you selected and write it below.

On page 2 of planning form:

1) Roughly sketch totem in center of rectangle, draw in marks of pattern, use crayons to indicate color
2) Sketch geometric shape to radiate from totem, sketch in pattern and indicate color.

Fourth Session:

Lay out chosen sketch design on prepared paper with pencil. Add paint with a small brush to solid areas according to limited color scheme of red, white and yellow.

Fifth Session:

Outline images with black marker and add dots according to the design worked out. Complete self-assessment form.

The final piece could be done on a larger scale and the color scheme could be expanded.

NOTE: ■ **A science lesson could be developed on the wildlife and environment of Australia.**

■ **The *Reflection/Planning Form* could be expanded into an English Language Arts lesson.**

Australian Aborigine Art
Planning Form

1. Name animal selected as totem lizard

2. How will your totem be placed on the paper: (vertically) or horizontally

3. What geometric shape will radiate out from your totem? (square, (circle), oval, rectangle, diamond, triangle)

4. Roughly sketch your totem in the center of the rectangle on page 2 of this form. Draw in the marks of pattern (shapes, dots, lines) you will use on the totem. Remember, the paper will be brown, the lines will be black and you may use red, yellow and white paint. Using your crayons, indicate what color each shape or mark will be.

5. Draw the geometric shape around the toyem. Roughly sketch in the pattern and indicate the color. Be sure to use icons from the sheet as part of your pattern.

6. Below, draw the icons you will use and state their meanings

concentric circles

7. Make up a brief story about the totem you selected and write it below. Remember to use the icons in your drawing as part of your story.

People were on a desert. The saw a lizard they were very thirsty the followed the lizard tracks to see where it was going the found a water hole with water in it

BEST COPY AVAILABLE

ssessment

Rubrics for final work of art: Australian Aborigine Painting

COMPOSITION

Distinguished; In the final piece the size and location of the totem image enhances the composition which is extremely pleasing visually.

Proficient: In the final piece the size and location of the totem image is appropriate to the visually pleasing composition.

Competent: In the final piece the size and location of the totem image do little to contribute to the over-all composition.

PATTERN

Distinguished: A variety of shapes, icons and marks have been used symmetrically to create an extraordinary pattern.

Proficient: The pattern is somewhat symmetrical and different shapes, icons and marks have been used.

Competent: The pattern is minimally symmetrical and only a very few shapes, icons or marks have been used.

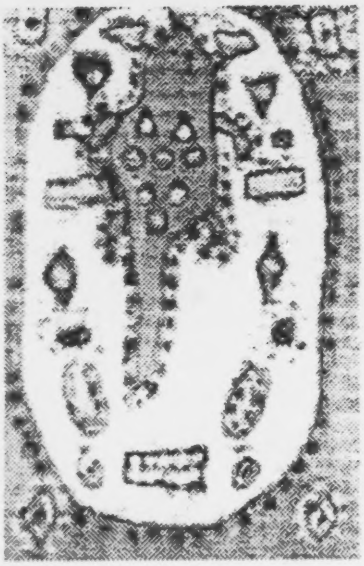
TECHNIQUE

Distinguished: The student has shown a high level of ability in applying dots and the dots have been used in an exciting and sparkling manner.

Proficient: The student has shown an average level of ability in applying the dots which have been used in a suitable manner.

Competent: The student has shown a low level of ability in applying dots. The dots are not used in a itting manner.

Self-Assessment for Autstralian Aborigine Painting



1. We learned that the Aborigine artists had a special relationship with specific "things" native to Australia. These "things" include the **geography**, the **history** and the **wildlife**. We also learned that the **Dreaming stories** were their accounts of the creation of life and helped the Aborigines to understand the meaning of life. Look at "Turtle Dreaming" and diecribe how 2 of these "things" show up in the painting.

For Questions 2,3 and 4:
Mark an "X" next to the sentence that best describes your painting

2. PATTERN
X___Many different shapes, icons and marks have been used to make a pattern that is balanced on opposite sides.
__X__Different shapes, icons and marks have been used to make a pattern that is somewhat balanced on opposite sides.
___Few shapes, icons or marks have been used to make a pattern that is a little balanced on opposite sides.

COMMENTS: Although you di not use marks of line, I do see icons and several shapes. Your painting is extremely well balanced!

3. TECHNIQUE
___I have expertly applied my dots, individual dots are of uniform size and are placed close together in organized rows.
X
___I have done an average job of applying my dots, they vary a little in size but they are mostly placed close together in rows.
__X__I had some trouble applying my dots, they do not have a distinct shape and they seem to run together or are too far apart.

COMMENTS: Your dots vary in size slightly, there placement looks good

4. COMPOSITION
___I have arranged my painting so that the totem image is located in the center and its large size makes it clear that it is more important than the pattern around it.
__X__I have located my totem in the center of the painting and it is somewhat clear that it is the most important part.
___The totem image does not seem to be the most important part of my painting because it is not located in the center and/or it is not large enough.

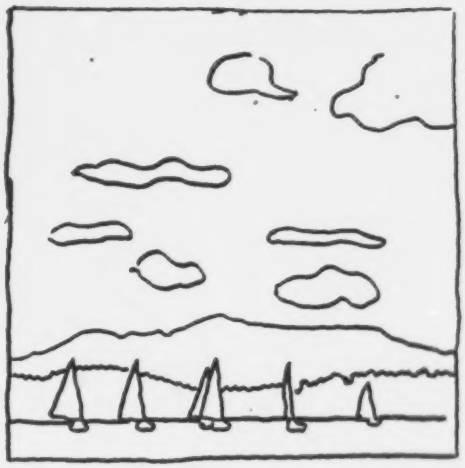
COMMENTS: Your totem is a little close to the top but it does seem to be more important than the pattern surrounding it.

BEST COPY AVAILABLE

INTERMEIDATE

Standards & Performance Indicators

VanGogh Landscapes: *Introductory Lesson on* MarkMaking



Melanie Weber
Blessed Sacrament School
605 Central Avenue
Albany, NY 12206
(518) 438-5854

Grade 7

The students could have used more time on their watercolor.

Teacher

Students will need to be able to do the following activities to succeed at this learning experience:

- Analyze the art work of other artists
- Analyze visual techniques used in drawing
- Utilize visual techniques in drawing
- Reflect upon the effectiveness of their own work
- Assess their own art work and the art work of their peers.

ARTS 1
- ▲ produce collection
- ▲ know and use
- ▲ reflect

ARTS 2
- ▲ develop skill

ARTS 3
- ▲ discuss/write
- ▲ compare ways

Through techniques gained by looking at the works of VanGogh, students apply ***markmaking*** to a photograph of a landscape into a watercolor.

The idea of having a landscape express something was hard for some students who may not have experienced the feelings of what it was like to be in a landscape, as evidenced by the photos they chose.

Students

1. Look at pen and ink drawings of VanGogh
2. Utilize visual techniques used in drawing
3. Plan final piece of art work to reflect upon the new knowledge acquired
4. Produce final markmaking piece
5. Reflect on lesson and finalize work

Teacher

1. Facilitates conversation
2. Asks students to choose one landscape photograph
3. Manages supplies and demonstrates procedures for tracing of the image
4. Demonstrates the transfer of the image to the final piece
5. Completes final assessment

Lesson 1:

During the first lesson students will look at pen and ink drawings of Vincent VanGogh.

Students are asked to analyze the drawings through markmaking and review prior knowledge of Vincent VanGogh. They are asked to find the expressive qualities of his work. They are asked to define and locate visual techniques used to define space in VanGogh's work.

I would recommend including watercolor washes in this lesson and introducing VanGogh's color paintings along with the introduction of color to the work.

Students are provided with three black and white reproductions of VanGogh's work in order to analyze it. They are also provided with a vocabulary worksheet to define the visual techniques used to define space.

The teacher facilitates conversation about the markmaking and visual techniques used to define space in the art work. The teacher provides a large visual of the reproductions given out to the students.

The students are asked to reproduce the marks made by VanGogh. They are asked to place a viewfinder on an area of the reproductions, and copy the marks they see with a permanent black marker.

Planning:	Making of Reproductions	30 min.
	Making of Vocabulary Worksheet	30 min.
	Making of Viewfinders	1 hr.
Implementing:	Motivation	5 min.
	Art Criticism	15 min.
	Practice MarkMaking	15 min.
	Closure	5 min.

This lesson reflects current scholarship in the art field by emphasizing the process in which students make art, the knowledge the students acquire, and breaking apart the process into separate lessons to complete a final piece.

Teacher

BEST COPY AVAILABLE

Lesson 2:

Students will utilize visual techniques used in drawing. They will demonstrate how an object can be defined by ***markmaking****.*

- Students are asked to choose one landscape photograph provided by the teacher. (Teacher may take these photographs from magazines or calendars.)
- Students are given a piece of tracing paper and asked to trace the landscape photo they have chosen, in pencil. (Teacher demonstrates, with a large visual, the proper procedure for tracing an image.)
- Students are then given black permanent markers to practice **markmaking**. They practice **markmaking** on the traced image. (Teacher emphasizes the technique of defining objects with marks and not outlines.)

Planning:	Finding Landscape Photos and Cutting Them Out.	2 hr.
	Making of Teacher Example for Tracing and MarkMaking.	30 min.
	Making of Portfolios	30 min.
Implementing:	Motivation	5 min.
	Choosing of Photos	8 min.
	Tracing of Landscape Photo	10 min.
	Practice of Mark Making	12 min.
	Closure	5 min.

Lesson 3:

To plan final piece of art work and to reflect upon the new knowledge they have learned.

- Students choose a second landscape photo—giving them a second photo gives them another choice for the final piece. (Teacher passes out a sheet of tracing paper to each student. Teacher should demonstrate on the board the procedure for tracing an image.)
- Using permanent black marker they are asked to trace the image and practice **markmaking**. (Teacher then passes out the reflection planning form and portfolios.)

Students should complete this form using all the information in their portfolio, the images in them should be readily available for them to use.

Planning:	Finding Landscape Photos and cutting them out	2 hr.
	Making of Reflection and planning forms	2 hr.
Implementing:	Motivation	5 min.
	Choosing of Second Picture	8 min.
	Tracing of Picture	5 min.
	Reflection/Planning Form	17 min.
	Closure	5 min.

Lesson 4:

*Production of final **markmaking** piece.*

- Students are asked to choose one of the tracings that they have done. (Teacher passes out pieces of paper for the final piece and demonstrates how students are to transfer the image to the final piece.)

- Students transfer the drawing they have done on the tracing paper to their good paper by reducing or enlarging the drawing the have done to fit into the size of the final piece. (Teacher then passes out black permanent markers to do the **markmaking**.)

Planning:	Putting Borders on Final Pieces of Paper	45 min.
	Making Teacher Example of How to Transfer Tracing to Final Paper	45 min.
Implementing:	Motivation	5 min.
	Demonstration	2 min.
	Transferring of Images	2 min.
	MarkMaking on Final Paper	26 min.
	Closure	5 min.

Lesson 5:

Reflect upon the lesson and their final work of art, as well as their peers' works of art.

- Teacher will then pass final assessment forms. (Students will then complete final assessment.)

- Teacher will pass out peer assessment forms in which the students will assess each other's final piece. (Students will then exchange with their peer partner the answers they will write on their peer assessment.)

Planning:	Making of Final Assessment and Final Peer Assessment	30 min.
Implementing:	Motivation	2 min.
	Final Assessment	15 min.
	Final Peer Assessment	15 min.
	Peer Discussion	6 min.
	Closure	2 min.

ASSESSMENT

A rubric was used to define the criteria for students' work that was distinguished, proficient or competent. The reflection/planning form and the final assessment forms were used to evaluate students' knowledge. Evaluation sheets were placed in their portfolios that explained the evaluation to them.

SAMPLE PROCESS

This student's art work is judged as proficient. The objects in her landscape are defined by mostly outline. She uses marks in the mountain and the sea area. In class we did not look at any landscape that included water so the marks are relatively creative, and come from her own experiences. There are so few marks that the work was not judged as distinguished. The student shows expressiveness on both her final assessment form and her planning form. The expressive qualities she indicated clearly follow along with her markmaking. She also seems to understand the visual techniques used to define space. As indicated on her planning form she accurately identified the techniques used in her landscape.

VanGogh Landscapes
Rubric
Melanie Weber

	Planning Form	Final Piece Drawing	Final Piece Image	Self/Peer Assessment
Distinguished	The student indicates an idea on question number 3 on planning form. Student accurately identifies techniques to define space.	As indicated on the student's final piece, the student uses marks to define the objects in the landscape.	As indicated on the final piece, the student uses creative marks that are indicative of creative adaptations of VanGogh's work.	Student clearly understands and implements ideas indicated on final assessment. Student is also able to transfer these ideas to the work of peers.
Proficient	Student indicates an idea to be expressed on question number 3 on reflection planning form. Student does accurately identify all the techniques used.	As indicated on the student's final piece, the student uses marks in some areas and outline in others, to define the objects in the landscape.	As indicated on the final piece, the student uses some creative marks and some direct reference to the mark making of VanGogh.	Student understands and implements the ideas indicated on final assessment form. Student has some difficulty transferring ideas to the work of peers.
Competent	Student does not indicate an idea to be expressed on question 3 of reflection planning form. Student does not identify all the techniques used to define space.	As indicated on the student's final piece, the student uses outline in most places, and few marks in others, to define the objects in the landscape.	As indicated on the final piece, the student uses few marks and does not indicate a creative effort to adapt mark making used by VanGogh.	Student does not seem to implement ideas indicated on final assessment. Student also has difficulty transferring ideas to the work of peers.

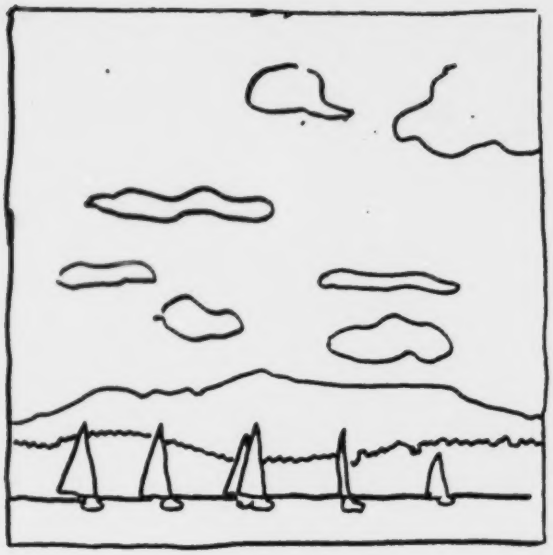
REFLECTION

The learning experience might better meet the need of all learners:

- The students could have used more time on their watercolor . About 50 percent of the students felt they were finished with the water color. I think more time would have met the needs of students to produce a higher percentage of finished pieces. If time allows, I would recommend including the watercolor washes in the lesson and introducing VanGogh's color paintings along with the introduction of color to the work. To keep the lesson short enough and concentrate on the techniques of markmaking, I would not have included this as part of the learning experience.

MarkMaking

small marks that define objects rather than outline them



Final Peer Assessment

1. What idea(s) does this landscape seem to be expressing?

The landscape expresses that the place is calm.

2. In what ways does the markmaking contribute to the ideas expressed in the landscape?

The markmaking shows that there are shadows

3. What visual techniques are present in this landscape? (ex. Vanishing point, overlapping, horizon line, Diminishing size.)

Visual techniques are vanishing point horizon line.

- The idea of having a landscape express something was hard for some students who may not have experienced the feelings of what it is like to be in a landscape. They may need to have the landscape relate to their own everyday landscapes. The students may have benefited by doing a cityscape.

Expanding connection to other learning standards:

- The idea of a landscape could have been related to geography. The students may have to pick a certain country, and do research to find a landscape photo for class. They may also to tell about the climate or terrain on their planning or reflection form.

REFLECTION/ PLANNING WORKSHEET

1. a. Draw an example of an expressive line.

2. What types of lines does Van Gogh use most of the time in his pen and ink drawings? (Look at the reproductions we used in class to help you answer this question.)

Short, wavy lines, Curvy lines

3. In your landscape you will use mark making to express what idea(s)?

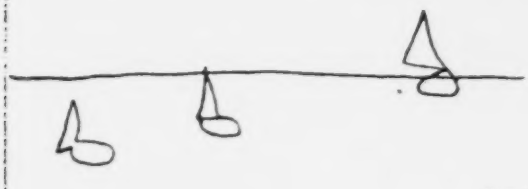
My landscape will be peaceful, calm, quiet.

DIRECTIONS: In each of the boxes below indicate if your landscape will have this technique in it, if so, please indicate where this technique is used, by drawing a sketch of the area where you see it. If a technique is not present in your landscape leave that box blank.

VANISHING POINT

None

DIMINISHING SIZE OF OBJECTS



HORIZON LINE

OVERLAPPING

Final Assessment Form:

1. What idea(s) does your landscape express?

My landscape express that its a cool place. The landscape has a motion

2. In what ways does the markmaking contribute to the ideas you express in your landscape?

The markmaking contributes that my water has movement instead of calmness

3. Place an X on the line that applies to you.

___ I have completed my final piece. My final piece shows the visual techniques of small marks indicated on my planning form.

___ I have completed my final piece. My final piece shows the visual techniques of small marks in some places. indicated on my planning form.

I have not completed my final piece. My final piece does not show the visual techniques of small marks indicated on my planning form.

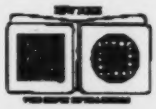
BEST COPY AVAILABLE

The Arts

PART III.1

Assessment in the Arts.....2

Note: This document is a work in progress. Part III, in particular, is in need of further development and we invite teachers to submit additional learning experiences and local performance tasks for this section. Inquiries regarding submission of materials should be directed to : The Arts Resource Guide, Room 681 EBA, New York State Education Department, Albany, NY 12234 (tel. 518-474-5922).



http://www.nysed.gov

Assessment in the Arts

Assessment in the arts—dance, music, drama, and visual art—has usually been performance-based, providing authentic occasions when students might show their skills and abilities in an *art form*.

Criteria used by arts educators to make these assessments have been based on their training and experience as artists and educators, that is, their shared understanding of both what constitutes the standards of each art form, and what is an expected level of achievement for students at various levels of development.

This shared understanding is evident when groups of educators of a specific art form come together and reach consensus about the level of artistry exhibited in student work and performance.

New Challenges

What has been missing from traditional assessment in the arts, is an understanding on the part of students, parents, and the larger community of what constitutes the criteria used to make these assessments. Recently, educators in the arts have begun to define criteria, making explicit the standards of performance and the levels of achievement that are expected of children at a given developmental level.

The current challenge to those developing new assessments is to expand the notion of performance to include many different kinds of performances and multiple assessment strategies and measures, including the measurement of higher order thinking skills and abilities.

Such assessments take into account the art product that is performed or produced and the processes by which the art came into being. These processes include not only the skilled use of various standard and emerging techniques and technologies, but more importantly the thinking and problem solving processes that are essential to performing and creating art.

Traditionally, assessment is thought of as something done at the end of a learning process, but the context for contemporary assessment is that it is part of the whole art making process. It is formative because it contributes to student learning and is seen as integral to the whole learning process.

Adapted from: "Using NYSSMA Evaluation Sheets in Portfolio/Performance Based Assessment Practices in Music Education," November 1995.

Portfolios and Arts Assessment

The Learning Standards for the Arts document recognizes that assessment will not be limited to traditional standardized tests, but may also include a portfolio of the pupil's best work, certified by his/her teachers and evaluated by qualified raters. This portfolio will contain records of various art works of the students', items such as:

- initial drafts, sketches, or tapes of artistic ideas
- records of resources and other research the student used to develop ideas
- in-process reflections, reviews, and assessments
- assessments of the works of art, or performance by the student-artist, by peers, and by the teacher
- art works themselves, an audio or video recording if a performance; a video or photographic recording if too large
- student's journals, logs, and self-defined goals
- commendations and criticisms
- repertoire lists
- weekly lesson evaluations
- practice records
- programs from attended performances.

The portfolio may include works taken from many contexts: the classroom, the schoolwide performance or exhibition, and non-school performance or exhibition. It may be assembled on video tape, computer, laser disk, CD ROM, or other electronic devices.

Types of Portfolios

- *Process Portfolios* contain a wealth of material related to student achievement. The teacher provides a list of items to be included by the students and checks the portfolio contents periodically; however, the student maintains the portfolio. The process portfolio may contain:
  - audio tapes of the student's performance
  - rating sheets (such as NYSSMA evaluation sheets)
  - essays, research reports, and critiques
  - compositions and arrangements
  - grades and quarterly reports
  - tests, quizzes, and examinations
  - course standards and grading policies
  - learning contracts.

- *Product Portfolios* accumulate at specific times of the year (e.g., each quarter or semester) from items in process portfolios that teacher and student select. The product portfolio demonstrates achievement and gives students an opportunity to reflect on their work. In addition to accumulated items selected from the process portfolio, the product portfolio contains:

- ▲ student's critique of his/her progress
- ▲ teacher's assessment of the student's growth in music content and in managing his/her own learning process.

- *Cumulative Portfolios*, assembled at the end of the year, contribute to the school-wide portfolio of each student. The cumulative portfolio is an opportunity for goal-setting for the future. Material is retained for the following school year and passed on when the student changes schools or teachers. The cumulative portfolio may contain:
  - ▲ the best work that year
  - ▲ student's critique of his/her work
  - ▲ teacher's end-of-year evaluation of the student's progress.

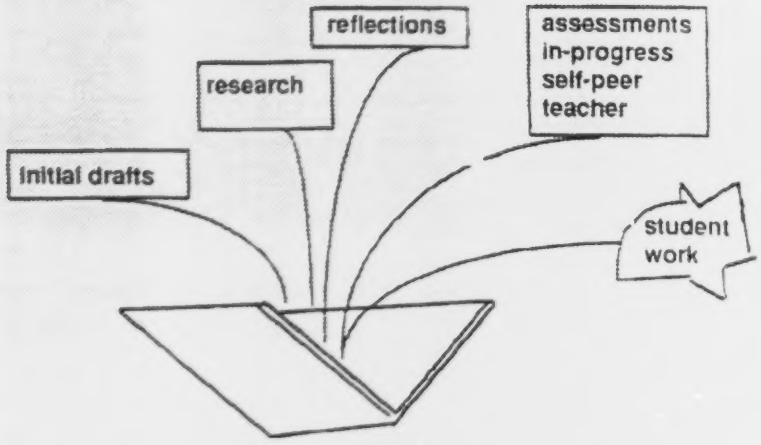
Portfolios: The Argument for

- Students take ownership of their work and thought; are more responsible for their own learning
- Portfolios assess real student work/real performance; are not simply short answers to standardized test questions
- Students and teachers can see the accumulation of work over time
- Teachers can see where students have come from and are thus better able to help them plan where they need to go
- Portfolios provide students with sources of ideas, inspiration, and confidence
- Portfolios encourage higher level thinking by promoting a climate of reflection and evaluation.

The process of Portfolio Assessment is used to assess the whole art making process, not just the end product. This art making process includes all the

- skills and knowledge that it takes to bring a work of art to completion
- the origination and development of the idea
- the perception of the artistic qualities in other works of art that help in the development of the idea
- the research of the idea
- the reflection of the work in-progress and changes and adjustments that this reflection requires
- and the reflection and assessment of the final work to see if it is successful and meets expectations.

Adapted from: Dirth, Kevin. "Portfolio Assessment for Performing Groups," Ossining Union Free School District.

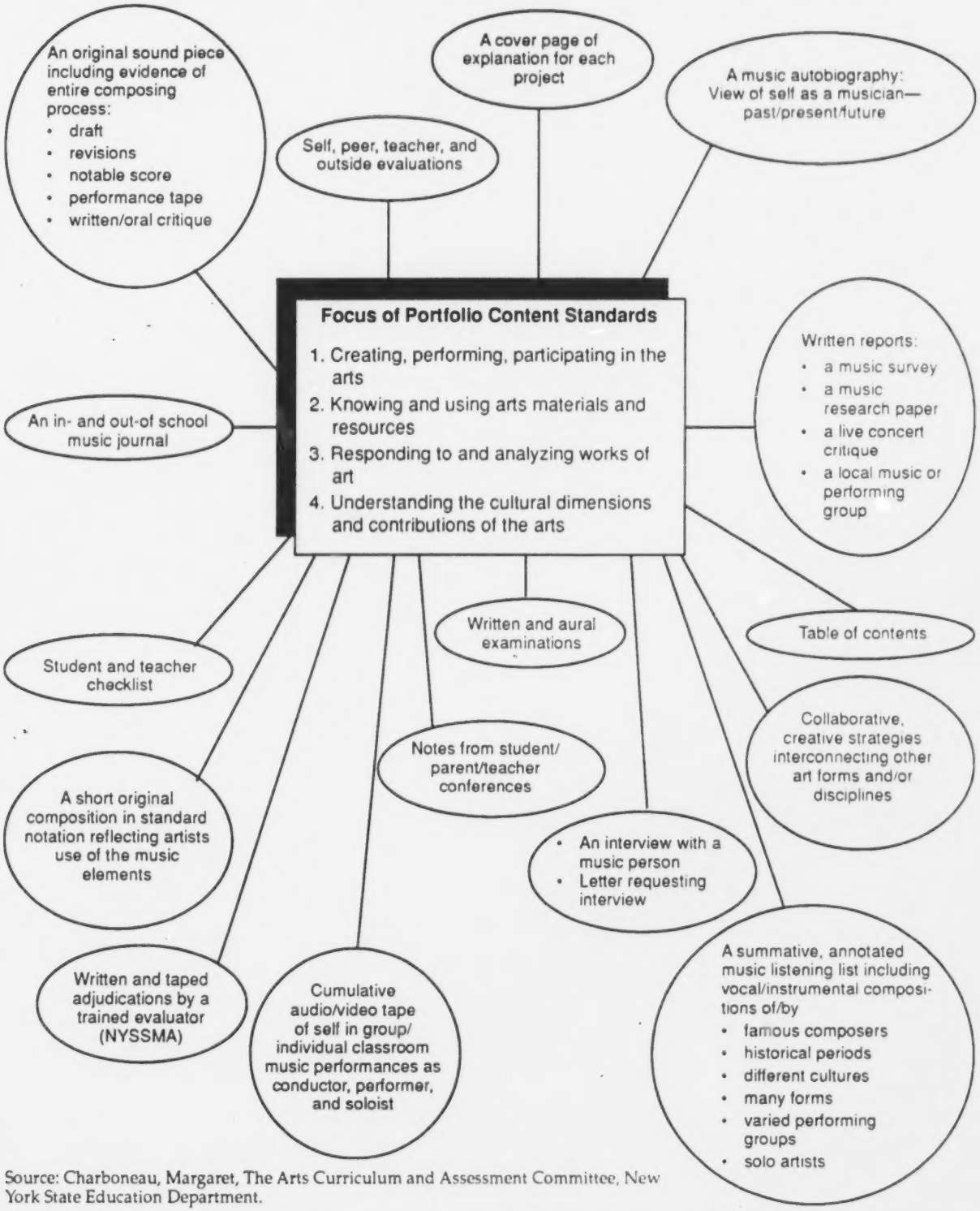


BEST COPY AVAILABLE

Developing new assessment procedures will be a challenge for teachers of the Arts. As they develop new assessments, they will find that the process is formative, that is, developing new assessments helps them examine their curricula more closely, and refine their teaching strategies so that curriculum, instruction, and assessment are more closely aligned.

BEST COPY AVAILABLE

Suggested Contents of a Music Protfolio


An original sound piece including evidence of entire composing process:
• draft
• revisions
• notable score
• performance tape
• written/oral critique
A cover page of explanation for each project
A music autobiography: View of self as a musician—past/present/future
Self, peer, teacher, and outside evaluations
Focus of Portfolio Content Standards
1. Creating, performing, participating in the arts
2. Knowing and using arts materials and resources
3. Responding to and analyzing works of art
4. Understanding the cultural dimensions and contributions of the arts
An in- and out-of school music journal
Written reports:
• a music survey
• a music research paper
• a live concert critique
• a local music or performing group
Written and aural examinations
Table of contents
Student and teacher checklist
Collaborative, creative strategies interconnecting other art forms and/or disciplines
Notes from student/parent/teacher conferences
A short original composition in standard notation reflecting artists use of the music elements
• An interview with a music person
• Letter requesting interview
Written and taped adjudications by a trained evaluator (NYSSMA)
Cumulative audio/video tape of self in group/individual classroom music performances as conductor, performer, and soloist
A summative, annotated music listening list including vocal/instrumental compositions of/by
• famous composers
• historical periods
• different cultures
• many forms
• varied performing groups
• solo artists

Source: Charboneau, Margaret, The Arts Curriculum and Assessment Committee, New York State Education Department.

Suggested Form:

Portfolio Assessment in Art

Name:_____ Class: _____ Date: _____

Assessment Criteria	Not Yet	Basic	Proficient	Advanced
Invention				
solves problems creatively				
takes risks				
shows independence				
demonstrates original thinking				
Craftsmanship				
shows control of basic techniques				
understands and uses the principles and elements of design				
Pursuit				
demonstrates effort				
finishes within time allotment				
shows a positive attitude				
looks for depth of solution				
tries to do personal best				

Comments

Adapted from: Morris, Tina. Oneonta City School District, 1995.

Suggested Form: Students

Visual Art Self and Peer Assessment

Name: _____ Peer Name: _____

Date: _____ Art Project: _____

Self Evaluation

In this art project, I tried to:

_____

One choice I made was:

_____

Something new I learned was:

_____

Something I would change:

Peer Evaluation

The first thing I noticed was:

_____

Something special about this project is:

_____

Suggestions:

BEST COPY AVAILABLE

Adapted from: Morris, Tina. Oneonta City School District, 1995.

Suggested Form: Parents

Visual Art Feedback

Portfolios are an unique way to reveal important information about your child's learning, learning style, and growth over a period of time. *Please review the art work in this portfolio with your child.*

Possible areas for discussion are: what the goal of the lesson was, what the student was trying to say or do, why the student made certain decisions, personal strengths, and goal setting. I do appreciate your feedback and input. We will be using this sheet *all year*, so please return this sheet and the white portfolio to the art room.

	1st Trimester	2nd Trimester
I (we) feel the work in this portfolio shows...		
I (we) are pleased with...		
Areas that need further attention are...		
Other ideas, thoughts, or concerns...		

Signatures: Adult and Student	**Signatures: Adult and Student**

PLEASE RETURN THIS SHEET TO THE ART ROOM!

Adapted from: Morris, Tina. Oneonta City School District, 1995.

Types of Assessment

Self Assessment

Self assessment is perhaps the most powerful kind of assessment, for it gives students a greater responsibility for their own learning. Through self assessment students become independent learners, capable of setting their own goals. Self assessment may include:

- Reflective Questions - Two or three questions posed by the teacher which compel students to examine where they are going in their own work and how they plan to get there.
- Checklist - Teachers and/or students generate a checklist of items to be considered or accomplished in a given art activity. During the art making process, students refer to the checklist as a point of reference.
- Chart, Table, Graph - Teachers and/or students devise a chart, table or graph on which they show the degree to which they accomplish the various aspects or dimensions of an extended art activity.
- Journals, Sketchbooks - Journal writing and keeping sketchbooks allow students to reflect on their growth over a period of time.

Peer Assessment

Students learn to assess the work of other students objectively. They get insights into their own work through this structured exchange. Peer assessment may include:

- Class Critiques - Students use the language of art criticism to describe and analyze the work of other students.
- Interview - Students interview other students in order to gain insight into their own and others' work. Questions asked in the interviews are planned by teacher and/or students.
- Presentation - Students present to the class a work of art, a report on an artist, or some other research. The students who comprise the audience develop a structured way to assess that presentation.
- One-on-one or small group critiques - Students are assigned to the work station of another student to look at, assess, and discuss, a completed work of art or a body of work. A variation is to set up a group of three or four students and ask each student to present his/her work. Others in the group ask questions and make written comments about the work. Comments are then shared and discussed.

Teacher Assessment

Teachers participate and guide the assessment so that it contributes to student learning.

- Student-Teacher Conference - The teacher meets with a student to review material in the student's portfolio. The teacher assesses how well the student is meeting the outcomes of the program and how well the student is able to set his/her own goals and achieve them.
- Checklist, Chart, Table, Graph - Teachers assess student progress by checking the levels that students have achieved on various self assessment tools. Students thus see the degree of correspondence between their self-assessment and the teachers' assessment of their work.
- Reports - Occasionally during the school year, teachers write a progress report of individual students' work.
- Cumulative Reports - Teachers write cumulative reports for students at the end of elementary, intermediate, and commencement levels. This cumulative report becomes part of the student's record and moves on with the student to the next level.

BEST COPY AVAILABLE

Parent/Guardian Assessment

Parent's Night - Parents/guardians of the students can be integral to the assessment process.

- At a Parents' Night, parents/guardians review a description of the expectations of individual art activities in their student"s portfolio. Formally or informally, parents/guardians may be asked to comment on the level to which they believe the student met those expectations.
- Parent Assessment Form - Parents/guardians are encouraged to discuss the portfolio contents, quality of the work, student's written reports and self assessments, journal and sketchbook entries with their student to respond to items on an assessment form, and to return the form to the teacher. This approach allows them to be more informed about the goals of the program and to participate in their student's achievement of those goals.

Community Assessment

Community assessment may include:

- Community Exhibit - Exhibiting student work in the school or other community venue provides an opportunity for the community-at-large to participate in assessing student accomplishments. Such assessment is usually informal, but a more formal response can be encouraged. A description of the assignment, or the visual problem the students had to solve, or the research the students completed, can be included with the work. Making forms available on which community members share their responses toward student work, gives many more persons a role in student assessment.

Implementing Assessment Initiatives: Practical Suggestions

- Inventory what you are doing
- Determine new assessments to be added by considering
  ✔ Local ✔ State ✔ National standards
- Outline areas
  Large group
  Individual student ☐ Required ☐ Optional
- Map desired range of total assessments across
  Grade levels
  Courses
  Semesters/Quarters/Months
- Plan implementation - Do not do it all at once
- Reallocate instructional time:
  ✔ Reorganize current instructional time
  ✔ Collaborate/facilitate with teachers and students to ensure best use of time beyond direct instruction
- Share information and results with students, parents, administrators, and colleagues
- *Start NOW!*

BEST COPY AVAILABLE

Rubric: Assessment

Definition of a Rubric

A rubric is an assessment tool that describes levels of student achievement on performance tasks. Grant Wiggins defines it as a printed set of guidelines for distinguishing between performances or products of different quality. Rubrics are based on standards for achievement, provide criteria understandable to students, and contain scores arranged on a scale. Other characteristics of rubrics are:

- the points (scores) of the scale are equidistant on a continuum
- descriptors are provided for each level of student performance
- descriptors are valid (meaningful) and scores are reliable (consistent)
- the highest point (level) indicates exemplary (professional) performance
- scores relate to actual levels of student performance (empirically validated)
- the scale includes 4 or more rating levels (points)
- types include holistic (overall student performance) and analytic (dimensions); the assessment of a student performance should include both types
- they make explicit to students, parents, and administrators the criteria for student achievement
- they can be used by students to assess their own performance and the performance of other students.

> ***"Defines and describes levels of performance (rarely, sometimes, frequently, extensively) for critical dimensions related to performance standards. . ."***
>
> Source: *State Collaborative on Aseeseement and Student Standards Year-End Report*. The Council of Chief State School Officers, Washington, DC, 1996.

BEST COPY AVAILABLE

3 Rubrics: Types

Task-Specific

Strengths	*Weaknesses*
• Faster to learn • High inter-rater agreement • Direct measure of a task	• Measures small part of a skill domain • Poor generalizability or transfer ability to other real world tasks • Doesn't indicate what to teach next • Must develop, verify, and train a new rubric for each question or task

Developmental

Strengths	*Weaknesses*
• Increases understanding of what is meant by the concept • Increases teaching to the skills and what to do next • Direct measure of the skill • Can tell what is being assessed by looking at the rubric • Different rubrics do not have to be developed • Improved generalization of skills • Same examples can be used across different grade levels or groups	• May take longer to develop • Needs consessus from users on what skills come next • May be harder to learn but easier to use

Relative

Strengths	*Weaknesses*
• Fastest to learn • Good for the 'big' picture or outcome assessments • Will work for most accountability needs	• Reliability is not always high • Can't always tell what is being assessed by looking at the rubric • Rubric doesn't always help to define the concept • Dependent on different examples, i.e., anchor samples, at different grades or for different target groups • Doesn't communicate to students what to do differently at different points in time

Source: *State Collaborative on Assessment and Student Standards Year-End Report.* The Council of Chief State School Officers. Washington, DC, 1995.

BEST COPY AVAILABLE

Rubric Writing Rules

Format

1. Levels are ordered, sequences per a continuum that lends itself to instruction
2. Full range of knowledge and skills targeted for learning
3. Continuum is inclusive of all learners
4. Minimum of four levels, usually
5. Choose between an odd or even number of levels
6. Top level is above the expected standard
7. More bottom levels than top levels to assist instruction to the proficiency
8. Avoid using implied or missing levels between stated levels.

Instruction

9. Choose between a task-specific, developmental or relative rubric to meet the needs of training and the purpose of the assessment
10. Targeted skills are consistently present at each level
11. Avoid lower level's wording written in terms of missing or negative skills
12. Levels progress from the least developed to the most developed features written in clear terms
13. Sample evidence is represented for each level
14. At least one version of the rubric is written in learner terms.

Measurement

15. Choose type of measurement: change in skills, typicalness, or attainment of a standard
16. If using difficult-to-get consensus constructs, then define in behavioral terms
17. Avoid value-laden terms as constructs
18. Avoid terms that depict "averageness"
19. Avoid adjectives attached to a trait as the sole means of differentiating performance
20. The wording in the middle levels needs to reliably separate students who meet and do not meet the standard
21. The psychological distance between each level of performance should be equally difficult or easy to attain or rate.

Source: *State Collaborative on Assessment and Student Standards Year-End Report*. The Council of Chief State School Officers. Washington, DC, 1995.

At Maple Elementary School in the Williamsville Central School District, Pat Chiodo and her students developed a rap rubric which demonstrates their understanding of New York's new learning standards and showcasing their rhythmic skills. Enjoy!

The Rubric Rap

(to be performed with a rap beat)

A rubric is an assessment tool.
If you use it, you'll be cool.
It helps you grade objectively
Achievement and performance perfectly.

Just choose a task and break it down
Into the skills that you have found.
Arrange them in order, one, two, three.
Describe them to all efficiently.

When you place your levels on a scale equidistant
The grades you give will be consistent.
Everyone will know what to do,
Students, teachers, and parents, too.

The lowest level is Competent.
Not bad, okay, it pays the rent.
Proficient's next in priority,
It's what we expect of the majority.
That leaves only one for all the rest,
Distinguished performance is the best.

So now you know the rubric rap.
Learning Standards are a snap.
In New York State we are up-to date.
That's why our students all sound great!

The Arts

PART III.2

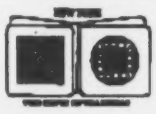
NYSED Assessment Model Guides.....2

Examples of National and State Assessments 21

Glossary of Assessment Terms.....53

National Standards for Art Education.....55

Note: This document is a work in progress. Part III, in particular, is in need of further development and we invite teachers to submit additional learning experiences and local performance tasks for this section. Inquiries regarding submission of materials should be directed to : The Arts Resource Guide, Room 681 EBA, New York State Education Department, Albany, NY 12234 (tel. 518-474-5922).



http://www.nysed.gov

New York State Education Department Assessment Models/Guides: Music

The New York State Education Department has developed sample final examinations in Music Theory I and Comprehensive Foundations of Music. These sample examinations have been used to document student achievement of high school course requirements for use in a Regents sequence as outlined in *Music in the High School*. A brief description of each examination follows:

MUSIC THEORY I

Part I - Written Test

Group I - Written analysis and dictation of given aural exercises

Group II - Multiple choice questions covering standard music notation and knowledge of melody, intervals, harmony and rhythm.

Part II - Performance Test

1/2. Sight sing two short melodic exercises

3. Play a given melody on an instrument (e.g., piano)

4. Sing one part of a two-part exercise with teacher performing other part

5/6. Play triads and scales on a keyboard instrument

COMPREHENSIVE FOUNDATIONS OF MUSIC

Part I - Written Test

Group I - Multiple choice questions, short answer and written notation of theory including four-part analysis

Group II - Choice of A or B:

A. Visual analysis of music examples with relationship to historical periods; identification of composer, and written justification of composer and period choice.

B. Multiple choice questions on history and literature.

Part II - Performance Test

1. Demonstrate standard conducting technique
2. Perform a given set of rhythm patterns
3. Complete melodic dictation
4. Sight sing a given melody
5. Identify the chords of a given progression
6. Play a given chord progression on the piano

Music In Our Lives

The New York State Education Department has also developed guidelines for the preparation of a Final Examination for the high school course entitled *Music In Our Lives*.

The test format for *Music In Our Lives* includes:

Part I - Special interest project evaluated on presentation, content and written summary.

Part II - Performance Test. Student performs a series of melodies and/or accompaniments.

Part III - Listening Test. Student listens to recorded examples and answers short questions related to descriptive characteristics.

Part IV - Written test of musical knowledge including:

Multiple choice questions

Short answer items

Essay on music selected for a specific purpose.

Blueprint for Assessing High School Students in Band, Chorus, and Orchestra

Purpose:
This draft blueprint is meant to stimulate discussion on what could constitute an assessment of student achievement of the *New York State Learning Standards for the Arts*. The assessment is targeted for administration to students who have completed one full year of study (one unit of credit) in music through instruction in band, chorus or orchestra at the high school level.

Assessment Areas and Required Components

TO BE DEVELOPED

Other Components to Consider as Required Choice

TO BE DEVELOPED

New York State Education Department Assessment Models/Guides: Sequence in the Visual Arts

Students who are candidates for a sequence in visual arts are required to maintain a portfolio to provide evidence of attainment of the four learning standards in the arts.

Three-Unit Sequence

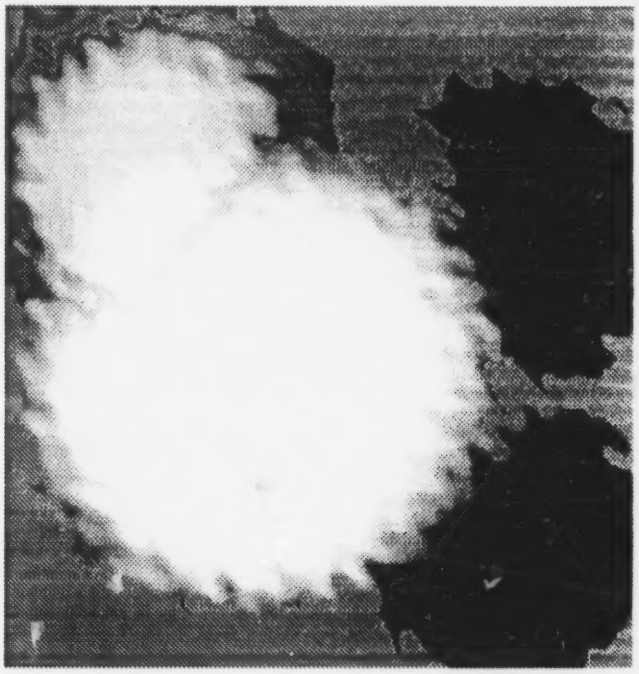
The portfolio shall consist of 8-12 artworks (at least three pieces demonstrate competency in drawing skills).

Five-Unit Sequence

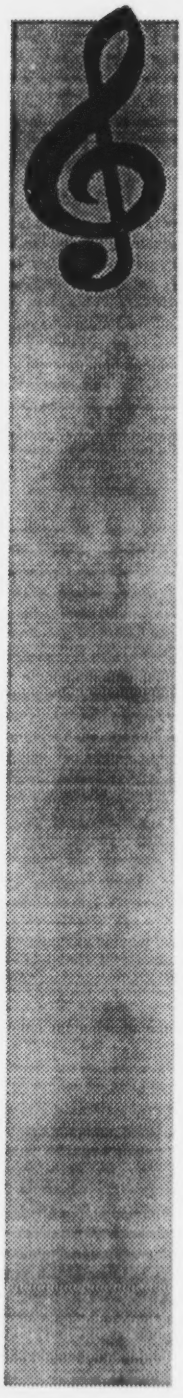
The portfolio shall consist of 12-15 artworks (at least four pieces demonstrate competency in drawing skills).

The Large Scale Project

The development of a large scale project such as a mural, film, video, sculpture, or community planning project may be presented as part of a portfolio.



Examples of Local Assessment Strategies



Example of Local Assessment Strategy: Music

This is an assessment guide being used by teachers at the Noxon Road Elementary School in the Arlington Central School District to document student progress. Music teachers report that they are using the descriptive aspects to assess student achievement in classroom music and to report results to parents.

Suggestions related to use of this guide:

- Use as a general assessment tool during class time to document individual student achievement on checklists or seating charts.
- Add or modify the criteria to reflect the desired standards or performance indicators for a particular class or unit.
- Complete the results over a period of time (i.e., semester, quarter) to develop overall evaluation (grade) to include on student's report card which goes home to parents.

Achievement Key:

E	Excellent	S	Satisfactory
G	Good	N	Not demonstrated

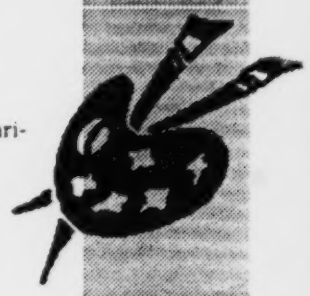
E Displays original thinking and application of such thinking to new situations. Demonstrates accuracy, thoroughness, and an exceptional understanding of the material.

G Accomplishes most assigned work with accuracy and thoroughness. Demonstrates a consistent understanding of the subject.

S Accomplishes the work assigned, meeting a minimun standard of accuracy and thoroughness. Demonstrates an adequate but inconsistant understanding of the material.

N Has not yet demonstrated accuracy, thoroughness, and/or an adequate understanding of material. Has not accomplished the work assigned, and/or has not developed the skills to accomplish the assigned work accurately.

Example of Local Assessment Strategy: Responding to and Analyzing Visual Art



This outline suggests a format to help students as they learn to respond critically to a variety of works of art. Although this example targets visual arts, elements specific to other art forms (dance, music, and theatre) could be easily substituted.

Students will:

Describe the work by:

- focusing on observation
- avoiding interpretation/evaluation
- relying on facts.

Analyze the work by:

- examining elements of design to determine:
  - exaggeration/distortion in line, or shape
  - repetition of line, shape, or color
  - relationships in size, or shape
  - balance/unity of composition
  - harmonies of color
  - creation of depth, texture, or tension
  - implication of movement, or emphasis.

Interpret the work by:

- sharing personal reactions
- describing observations/evidence.

Evaluate the work by:

- determining how successfully the artist created feelings and ideas
- suggesting ways in which work could be strengthened.

Example of Local Assessment Strategy: Music Graduation Expectations

Music Graduation Expectations

The Shenendehowa Central School District has developed "A Profile of a Shenendehowa Graduate," which challenges each student to seek their highest potential. This document identifies eight essential life skills which each student must demonstrate to be successful in the workforce or post-secondary education. Each department in the district has refined these general skills in order to identify proficiencies that students will achieve in specific areas. This statement of the knowledge and skills expected of graduates in the area of music is shared as an example of one district's effort to develop high music expectations and address national, State, and local standards.

Effective Communicators

Who comprehend, express and interpret musical knowledge, perceptions, and emotions in a variety of settings including band, chorus, orchestra, and classroom experiences.

- Interpret the vocabulary and notation of music and apply them to the improvisation and creation of music.
- Read, write, and discuss music.
- Listen to and interpret music in a variety of contexts.
- Demonstrate effective performance skills.
- Make music alone and with others.

Self-Directed Lifelong Learners

Who continue to apply their knowledge, understanding, and appreciation of music.

- Continue their music education independently.
- Set appropriate goals and work to achieve them through study and practice.
- Identify problems and seek viable solutions.
- Explore and pursue personal and career opportunities.
- Foster individual creativity that may be applied in various contexts.

Critical Thinkers

Who identify, analyze, and communicate ideas in a variety of settings, though a systematic, self-disciplined approach to music.

- Make aesthetic judgments based on listening and the analysis of musical forms and styles.
- Apply objective reasoning to defend musical preferences.
- Evaluate the role of music as it affects societal issues.
- Form opinions as to the values and uses of music.
- Conduct research, process information, and derive conclusions.
- Demonstrate strong aural and analytical skills in the evaluation, communication, and performance of music.
- Develop motor skills through music. Apply intellectual processes to demonstrate musical creativity.

Adapted from: Enokian, Ralph. Shenendehowa Central School District, 1994.

- Experience creativity as taking a risk and/or developing unique approaches to problem solving.

Involved Citizens

Who are knowledgeable about, and respectful of varied cultures, and who use this knowledge in making decisions that impact their lives.

- Contribute to community activities or events.
- Understand the diversity of the communities in which we live.

Responsible Individuals

Who demonstrate respect for themselves, the community, and the inter-relationship between music and society.

- Establish priority for setting and achieving goals.
- Exhibit self-discipline in preparation, practice, and performance.
- Respect facilities, equipment, and repertoire.
- Exhibit behavior appropriate to diverse settings both as performers and consumers of music.
- Support the musical life of the community and encourage others to do so.

Culturally Appreciative Persons

Who have learned through experience to value music and its significance in society.

- Develop a respect and understanding for creative expression.
- Explore diverse musical styles.
- Respond to music intellectually and emotionally.
- Understand the role music plays in the past, present, and future of humankind.
- Make aesthetic judgments based on critical listening and analysis.

Cooperative Participants

Who in group settings accomplish goals and tasks while appreciating individual contributions.

- Function positively as individuals within groups, including classroom, rehearsal, and performance settings.
- Make constructive contributions within groups while respecting the roles of others.
- Respect the musical preference of others.

Mathematically, Scientifically, and Technologically Competent People

Who creatively apply the knowledge, skills, and strategies learned in musical settings to everyday tasks and problems.

- Employ, through practical application in music, the principles and tools of mathematics, science, and technology.
- Access information technology as an effective tool to enhance learning and performance in music.
- Understand the impact of technology on music.
- Use an acquired, interdisciplinary approach to general problem solving.

Example of Local Assessment Strategy: Comprehensive Examination for a Visual Arts Sequence

Source: New York City Public Schools, Division of High Schools. *New York City Comprehensive Examination for a Three Year Concentration in Art*, 1995.

Sample questions taken from a comprehensive examination given to determine Regents credit at the end of a three-unit sequence in visual arts, are shared as an example of a rigorous, locally developed assessment.

Students are asked:

- **to respond to multiple choice questions on art history and areas of specializations**
- **to demonstrate drawing techniques**
- **to write an essay that analyzes and compares two of four art works**
- **to draw a still-life arrangement**
- **to write a reflection on their completed portfolio.**

A similar comprehensive examination is developed by the New York City School, and submitted to be approved by the New York State Education Department annually for Regents credit

PART I - ART HISTORY

Choose the word or phrase that best completes each sentence. Use Part I of the answer sheet provided at the back of this examination booklet.

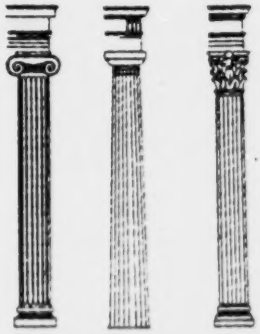
1. The Venus of Willendorf is a famous fertility figure associated with
   a) Paleolithic art
   b) Minoan art
   c) Mesopotamian art
   d) Cycladic art

2. Cave paintings of the Old Stone Age in Europe were done
   a) to decorate the caves
   b) to honor great chieftains
   c) as a magic ritual to ensure a successful hunt
   d) to scare away evil spirits

3. The burial chamber of Tutankhamen was an important discovery because it was
   a) a link to the Old Kingdom
   b) found with all its funeral objects intact
   c) the tomb of a great Pharoah
   d) the earliest tomb ever found

4. Contrapposto pose, a calm expression, and knowledge of anatomy can best be seen in the sculpture of
   a) ancient Egypt
   b) Classical Greece
   c) Baroque France
   d) African art

5. This diagram illustrates the Greek archeological orders in the following order from left to right.
   a) aortic, corinthian, ionic
   b) corinthian, ionic, doric
   c) ionic, doric, corinthian
   d) doric, ionic, corinthian



6. The Cathedral at Chartres is best known for its
   a) stained glass windows
   b) coffered ceiling
   c) colonnade
   d) single spire

7. Flying buttresses can be found on the
   a) Parthenon - Athens
   b) Cathedral of Notre Dame - Paris
   c) St. Marks Cathedral - Venice
   d) Capitol - Washington, DC

8. The great achievement of Renaissance art was the joining of ancient classical traditions with
   a) exotic subject matter
   b) genre
   c) landscapes
   d) religious subject matter

8. The dome pictured here belongs to
   a) the Pantheon
   b) St Peter's in the Vatecan
   c) the Cathedral of Notre Dame
   d) Hagia Sophia

10. The Dutch painter best known for his numerous self-portraits showing himself at various stages in his life is
    a) Rembrandt
    b) Vermeer
    c) van Eyck
    d) Frans Hals

PART II - AREAS OF SPECIALIZATION

Choose the word or phrase that best completes each sentence. Use Part II of the answer sheet provided at the back of this examination booklet.

Design Materials and Techniques

1. The primary colors are
   a) red, yellow, blue
   b) red, white, blue
   c) blue, orange, violet
   d) red, blue, orange

2. A still-life could consist of
   a) people sitting still
   b) buildings and street signs
   c) fields and trees
   d) potted plants and fruit

3. Three of the visual elements of art are
   a) line, shape, color
   b) primary, secondary, tertiary
   c) contour, gesture, crosshatching
   d) balance, emphasis, rhythm

4. Medium refers to the artist's
   a) paper
   b) materials
   c) technique
   d) subject

5. Assuming that the pencils below were used with equal pressure, the one that would create the darkest line is
   a) HB
   b) 2B
   c) 4B
   d) 4H

Fashion Design and Illustration

1. In fashion illustration, the figure's height is usually
   a) exactly six heads tall
   b) just under seven heads tall
   c) seven and a half heads tall
   d) eight heads or more

2. In most fashion illustrations the weight bearing foot will be drawn
   a) under the left shoulder
   b) under the right shoulder
   c) under the left hip
   d) directly under and in line with the pit of the neck

3. The word "croquis" refers to
   a) a type of pen used in fine line drawing
   b) the use of dots to create a pattern
   c) a guide figure over which a drawing is done
   d) the use of heavy black lines in a drawing

4. A "bolero" jacket is a jacket that is
   a) very long
   b) short and fitted
   c) very loose fitting
   d) short sleeved

5. An example of a timeless fashion classic would be a suit by
   a) Gianni Versace
   b) Donna Karan
   c) Coco Chanel
   d) John Paul Gaultier

Graphic Design

1. An example of an upper case letter with a serif is
   a) e
   b) b
   c) E
   d) M

2. In typography, the size of letters is indicated by
   a) points
   b) inches
   c) millimeters
   d) picas

3. A complete alphabet of one style of type in a single size is called
   a) font
   b) gutter
   c) flush
   d) plate

4. Type that is "flush left" is
   a) lined up on the left side
   b) indented on the left side
   c) irregular on the left side
   d) capitalized on the left side

5. On a layout, "copy" refers to the
   a) overlays
   b) colors
   c) words
   d) art work

Photography

1. Which of the following will increase depth of field?
   a) moving the camera closer to the subject
   b) opening the lens
   c) changing from a normal to a wide angle lens
   d) using a faster shutter speed

2. A client demands large blow-ups with very little grain from 35mm negatives. The best choice of film to use would have an ISO of
   a) 100
   b) 200
   c) 400
   d) 1000

3. A low contrast filter or number one grade printing paper is best suited for printing from a negative which
   a) is underdeveloped
   b) was taken on an overcast day
   c) has high contrast
   d) is thin

4. "RC" paper is paper that has
   a) a paper base
   b) a plastic base
   c) multiple weights
   d) only one contrast grade

5. Changing the f/stop from f/11 to f/16
   a) cuts the amount of light in half
   b) doubles the amount of light
   c) triples the amount of light
   d) has no effect on the amount of light

Media/Computer Graphics

1. A character generator is used to
   a) create titles electronically
   b) measure the contrast range of a subject
   c) combine video and audio signals
   d) transfer film to video

2. The purpose of an audio mixer is to
   a) combine various audio signals from different sources
   b) amplify audio signals
   c) record audio signals
   d) measure the sound in the studio

3. In order to produce wipes, fades and cuts with two or more video cameras the device needed is a
   a) NTSC encoder
   b) special effects generator
   c) vector scope
   d) condenser

4. The movement of a camera in a horizontal direction left or right would be
   a) a tilt
   a) a pan
   c) a dolly shot
   d) trucking

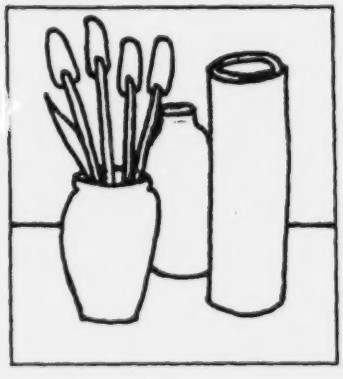
5. In film and video production, a boom is used to
   a) hold the camera
   b) hold a flat
   c) hold the microphone
   d) support the cables

PART III - APPLICATION EXERCISES

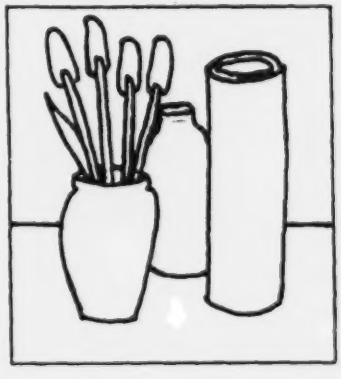
Use a pencil to complete the following exercises

Demonstrate your understanding of drawing techniques by shading in all the forms in each of the rectangles below in the appropriate style. Assume that light is coming from the left side.

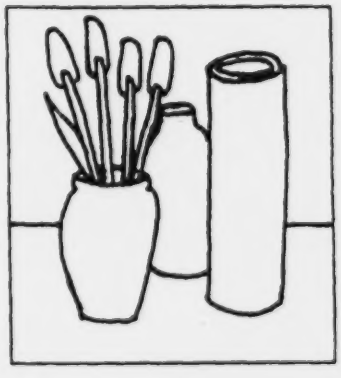
1. stippling



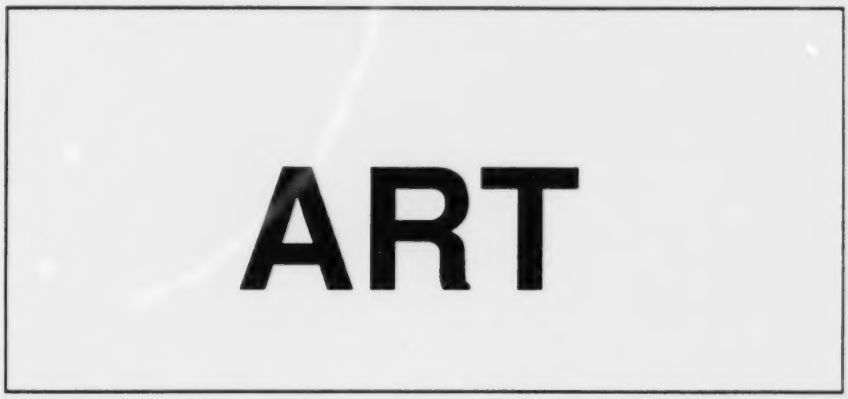
2. crosshatch



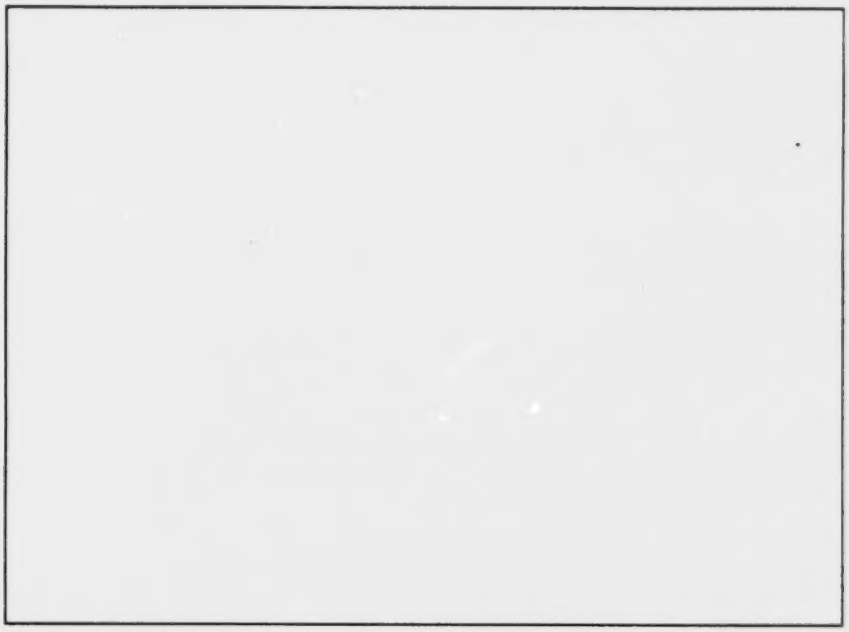
3. gradation



4. Use your knowledge of one point perspective to make the letters in the rectangle below three dimensional.



5. In the space below, create a contour drawing of your hand or a small object (for example: a watch, keys or piece of jewelry).



6. Using the grid system, enlarge the drawing in the box at the left and redraw it in the box at the right.

In each of the boxes below, create a composition that demonstrates the principle of design listed above each box.

7. rhythm

8. symmetry

9. asymmetry

10. focal point

PART IV - ESSAY

Many artists focus on women as a theme. Study the art works reproduced on the opposite page. Select *two* to analyze and discuss in an essay. Although you should focus on two of these art works, you may refer to the other works to explain, illustrate, compare, or contrast information.

A. At the top of your essay paper, identify the two art works you have selected by using the following format:

#1. Name of Artist _____

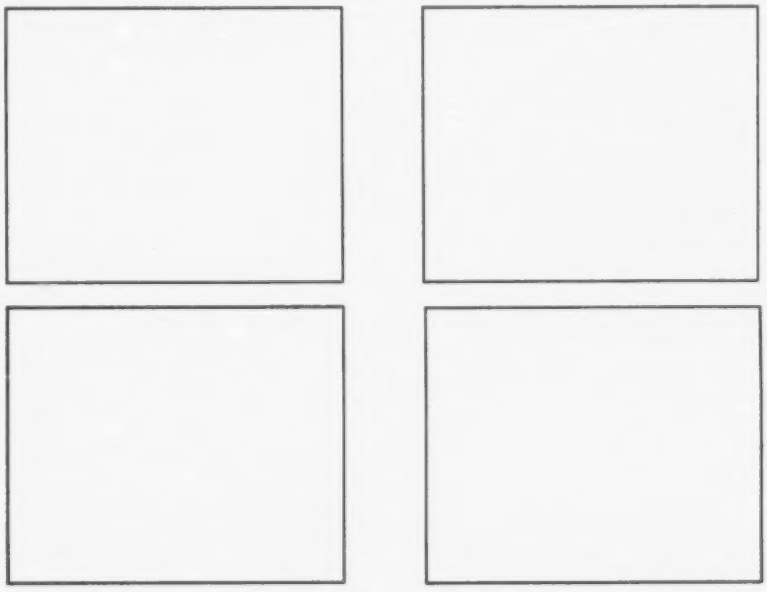
Title of Work _____

#2. Name of Artist _____

Title of Work _____

B. Write four paragraphs (approximately 300 words) based on the following concepts describing, identifying, comparing, and interpreting the two art works you have selected:

1. the specific materials and techniques used to create the art works
2. the artist's use of emphasis (focal point), rhythm (movement), texture and light to create a unique composition and style
3. the artist's portrayal of the personality and mood of the subject(s)
4. what these art works tell you about the life the women led.



Students are given selected samples of artwork, but they are not reproduced here because of poor reproduction quality.

PART V - BLACK AND WHITE PERFORMANCE

DRAWING FROM OBSERVATION

Draw a still-life arrangement that is set up by your teacher.

Teacher Directions:

- Place crumbled paper or draped fabric on the table surface as a base for the rest of the objects
- Use at least 5 different objects of varying textures, sizes and shapes (for example: an opened umbrella, a clear glass object, flowers, or fruit). Vary the levels of the objects by using boxes or books under the crumbled paper or draped fabric
- Lighting should be from a strong direct source such as a clip-on flood light or the light from a window.

Student Directions:

Using any black and white medium or a combination of media, create a composition based on direct observation of the still-life. Use white paper not smaller than 11"x14".

Your work will be judged on the following:

1. composition and use of positive and negative space

2. use of a wide range of values to render form based on the observation of the lighting conditions

3. demonstration of skill using your chosen medium.

BEST COPY AVAILABLE

PART VII - PORTFOLIO SELF-ASSESSMENT

This is to be filled out and handed in with your portfolio.

1. Write a paragraph explaining why you chose these five pieces.

2. Choose the work you feel is the most successful in your portfolio.

   Title _____

   a) Explain your intention—what did you want to communicate?

   b) Describe what was the most challenging part of creating this piece. (for example: the creative process, the use of the medium, the time frame in which it had to be completed, etc)

   c) What do you consider the strengths of this piece?

3. Select another work from your portfolio and describe how you would do it differently.

Title _____

4. Explain how resources (photographs, art reproductions, sketches from observation, other information) contributed to the development of a particular image in your portfolio.

Title _____

5. Describe your thought processes in one of your works. For example: How did the idea come to be and how did you develop the image?

Title _____

6. What theme, technique(s), ideas, feelings, or problems would you like to continue to explore in the future? Why?

7. In reviewing your art work, what have you learned about

a) your thinking (your problem solving and decision making)

b) your growth and development as an artist

c) what encouraged and facilitated this growth?

d) what made your growth more difficult?

e) how did you cope with the difficulties and frustrations you encountered?

f) what did you learn from these difficulties?

Examples of National and State Assessments

DANCE EXERCISE, GRADE LEVEL 5-8

Haiku Poems

NATIONAL STANDARDS ASSESSED

1. Identifying and demonstrating movement elements and skills in performing dance

Students:

demonstrate the ability to define and maintain personal space
demonstrate kinesthetic awareness, concentration, and focus.

2. Understanding choreographic principles, processes, and structures

Students:

create a sequence with a beginning, middle, and end, both with and without a rhythmic accompaniment; identify each of these parts of the sequence
improvise, create, and perform dances based on their own ideas and concepts from other sources
demonstrate the ability to work effectively alone and with a partner.

TASK DESCRIPTION/SUMMARY

Total time for this assessment: 60 minutes

Part 1: Given a haiku poem, each student will create individual movement sequences. Upon completion of their individual explorations, students will work together in groups of three to cooperatively create a dance to the designated haiku poem and perform the dance.

PURPOSE OF ASSESSMENT

Students will be assessed on interpretation of the meaning of a poem through:

- creation of an original dance in a group of three which has varying force elements and expresses an idea from a haiku poem
- demonstration of concentration, controlled body movements and shapes with well-connected transitions in dance performance
- performance of a dance with a clear beginning, middle, and end
- demonstration of ability to work effectively with a group.

Source: *State Collaborative on Assessment and Student Standards Year-End Report*. The Council of Chief State School Officers. Washington, DC, 1996.

BACKGROUND/CONTEXT

Students should have familiarity and experience with the haiku form of poetry. Students should understand movement qualities of force/energy which is one of the dance elements this task focuses on. Students should have had experience with making shapes, and using whole body movements (as opposed to limiting movements to isolated body parts: only arms or legs) and creating transitions while performing dances.

Force/Energy elements are on a continuum, and movement can be altered by changes in force. The following diagram represents examples of force/energy elements:

- Attack: Sharp .....Smooth
- Weight: Heavy .....Light
- Strength: Tight .....Loose
- Flow: Free flowing .....Bound .....In Balance

SET-UP AND SPECIAL INSTRUCTIONS FOR THE FACILITATOR

Prior to the assessment the facilitator will:

1. Display the haiku and a list of important criteria for assessing the students' dances, using a chalkboard or a large piece of paper.
   Criteria are:
   - Movement qualities
   - Sequence/Pattern
   - Communication
   - Group dynamics.

[Although the use of props and music is often desired by students in creating dances, it is not appropriate for this exercise. Please do not allow the use of these while administering this assessment.]

Also prepare the haiku to be used for the group dance for display. Students should be able to clearly see the poem from anywhere in the marked-off area.

2. Instruct students to wear loose-fitting, comfortable clothes, and be bare foot or wear sneakers.

3. The video camera should be used for the performance only. Tapes are to be viewed later for scoring reliability measures. Be sure to have the students identify themselves by group number on camera in order to match the scoring with the performance.

MATERIALS/EOUIPMENT REQUIRED

- Any haiku poem with movement images may be used; if the haiku is reproduced for a large scale use, copyright permission must be obtained. The following is a suggestion only: *Cricket Songs*, Japanese haiku translated by Harry Behn. Harcourt, Brace & World Library Edition, Harcourt, Brace & World, Inc., 757 Third Avenue, New York, NY, 1964.
- Haiku poem written on chalkboard or large paper
- Video camera with tripod
- Blank videotape

SCRIPT AND ADMINISTRATION INSTRUCTIONS

SCRIPT: Please read the poem carefully. You will improvise and perform a dance that expresses and communicates the meaning of the haiku. The dance should have a beginning, middle, and end. It should show the movement quality (sometimes referred to as force/energy) and contrast in movement quality. The dance should include group shapes with purposeful transitions between shapes that show controlled body movements. You will choose how the poem will accompany the dance by selecting one of the following options:

a) Recite the haiku prior to performing the dance
b) Recite a line and then do the movement, in a call-and-response form
c) Recite the haiku as the dance is being performed.

SCRIPT: Before we go any further, I will direct a five-minute warm-up.

[After the warm-up, students resume their places.]

SCRIPT: You will now have approximately five minutes to improvise and explore dance movement related to the haiku.

[After approximately five minutes, facilitator calls time.]

[Teacher should assign students to groups of three or four.]

SCRIPT: Now you will work together in your group to create one dance. You will be working with the same haiku. Your group will also be rated on your ability to work together effectively. You will be given 15-20 minutes to create and practice what you have composed; then you will perform the dance. Are there any questions?

[Facilitator answers any questions students may have, then instructs them to begin. After 15-20 minutes, facilitator calls time.]

SCRIPT: Now you will perform your group dance. Before you begin, one person in the group say the group number so the video tape can record it.

CRITERIA FOR SCORING

The scoring guides on the following pages uses an analytic format which allows for teacher options in scoring. Each component can be scored separately to provide diagnostic information for teacher and students. To obtain a holistic score, add the component scores together. Then determine a range of scores for each performance level.

Movement Qualities (Group)

Level 4	• Dancers exhibit the ability to create relationships between different parts of the body that produce harmonious group movements. • Shapes are well defined and a variety of forces are used to express ideas. • The dancers exhibit consistent control, balance, and coordination.
Level 3	• Dancers exhibits the ability to create relationships within the group and between different parts of the body that produce harmonious group movements during most of the performance. • Movements have some transitions; shapes are clearly defined with varying force. • Control, balance and coordination are present during most of the dance.
Level 2	• Dancers produce various shapes and types of body actions with little relationship to other members of the group and with limited harmony. • Movements fail to articulate through various body parts. • Control, balance and coordination are unstable, use of variety in force is limited.
Level 1	• Dancers are unaware of movement patterns and have little relationship to group. • Movements do not vary in force. • Minimal control, balance and coordination exhibited.
	Not Scorable: Evidence is not relevant to task requirements or is too minimal to rate student performance.

Sequence/Pattern (Group)

Level 4	• Dancers consistently include clear/smooth transitions between moves and phrases. • The sequence clearly demonstrates beginning and finishing positions with body tension and stillness.
Level 3	• Dancers include clear/smooth transitions between moves and phrases in an inconsistent manner. • The sequence demonstrates beginning and finishing positions with some body tension and stillness.
Level 2	• Dancers indicate limited awareness of the need for smooth transition between moves and phrases. • Beginning and finishing shapes are present but lack body tension and stillness.
Level 1	• Dancers are unable to produce smooth transitions. Dancers do not hold beginning and/or finishing positions.
	Not Scorable: Evidence is not relevant to task requirements or is too minimal to rate student performance.

Communication (Group)

Level 4	• Dancers' movements fail to demonstrate clear action, mood/character, and rhythm as suggested by the haiku.
Level 3	• Dancers demonstrate movements that inconsistently exhibit clarity of action, mood/character, and rhythm as suggested by the haiku.
Level 2	• Dancers demonstrate clarity of action, mood/character, and rhythm as suggested by the haiku.
Level 1	• Dancers' actions fail to demonstrate mood/character or rhythm as suggested by the haiku.
	Not Scorable: Evidence is not relevant to task requirements or is too minimal to rate student performance.

Group Dynamics

Level 4	• Dancers all actively participate and demonstrate sustained concentration while performing.
Level 3	• Dancers all participate and demonstrate concentration while performing.
Level 2	• Some dancers participate while others are less engaged and concentration is less sustained.
Level 1	• Dancers demonstrate limited participation and concentration.
	Not Scorable: Evidence is not relevant to task requirements or is too minimal to rate student performance.

The following scoring guides are for individuals.

Movement Qualities (Individual)	
Level 4	• Dancer exhibits the ability to create relationships between different parts of the body that produce harmonious group movements. • Shapes are well defined and a variety of forces are used to express ideas. • The dancer exhibits consistent control balance and coordination.
Level 3	• Dancer exhibits the ability to create relationships between different parts of the body that produce harmonious group movements during most of the performance. • Movements have some transitions and shapes are clearly defined with varying force. • Control, balance, and coordination are present during most of the dance.
Level 2	• Dancer produces various shapes and types of body actions with limited harmony. • Movements fail to articulate through various body parts. Control, balance, and coordination are unstable, use of variety in force is limited.
Level 1	• Dancer is unaware of movement patterns and has little relationship to group. • Movements do not vary in force. Exhibits minimal control, balance, and coordination.
Not Scorable: Evidence is not relevant to task requirements or is too minimal to rate student performance.	

Sequence/Pattern (Individual)	
Level 4	• Dancer consistently includes clear/smooth transitions between moves and phrases. • The sequence clearly demonstrates beginning and finishing positions with body tension and stillness.
Level 3	• Dancer includes clear/smooth transition between moves and phrases in an inconsistent manner. • The sequence demonstrates beginning and finishing positions with some body tension and stillness.
Level 2	• Dancer indicates limited awareness of the need for smooth transitions between moves and phrases. • Beginning and finishing shapes are present but lack body tension and stillness.
Level 1	• Dancer is unable to produce smooth transitions. • Does not hold beginning and/or finishing positions.
	Not Scorable: Evidence is not relevant to task requirements or is too minimal to rate student performance.

Communication (Individual)	
Level 4	• Dancer's movements fail to demonstrate clear action, mood/character and rhythm as suggested by the poem .
Level 3	• Dancer demonstrates movements that inconsistently exhibit clarity of action, mood/character, and rhythm as suggested bv the poem.
Level 2	• Dancer demonstrates clarity of action, mood/character, and rhythm as suggested by the poem.
Level 1	• Dancer's actions fail to demonstrate mood/character, or rhythm as suggested by the poem.
	Not Scorable: Evidence is not relevant to task requirements or is too minimal to rate student performance.

BEST COPY AVAILABLE

Teacher's Scoring Sheet for Haiku Exercise: Individual

Student's Name _____ Date _____ Teacher's Name _____

Mark a single score for each of the four components (Movement Qualities, Sequence/Pattern, and Communication) in the space next to the description that best fits the student's performance and again in the box at the bottom of each column.

Level	Score	Movement Qualities	Score	Sequence/Pattern	Score	Communication
4		• Dancers exhibit the ability to create relationships between different parts of the body that produce harmonious group movements. • Shapes are well defined and a variety of forces are used to express ideas. • The dancers exhibit consistent control, balance, and coordination.		• Dancer consistently includes clear/smooth transitions between moves and phrases. • The sequence clearly demonstrates beginning and finishing positions with body tension and stillness.		• Dancer's movements fail to demonstrate clear action, mood/character, and rhythm as suggested by the poem
3		• Dancers exhibit the ability to create relationships between different parts of the body that produce harmonious group movements during most of the performance. • Movements have some transitions; shapes are clearly defined with varying force. • Control, balance, and coordination are present during most of the dance.		• Dancer includes clear/smooth transitions between moves and phrases in an inconsistent manner. • The sequence demonstrates beginning and finishing positions with some body tension and stillness.		• Dancer demonstrates movements that inconsistently exhibit clarity of action, mood/character, and rhythm as suggested by the poem
2		• Dancers produce various shapes and types of body actions with limited harmony. • Movements fail to articulate through various body parts. • Control, balance, and coordination are unstable; use of variety in force is limited.		• Dancer indicates limited awareness of the need for smooth transition between moves and phrases. • Beginning and finishing shapes are present but lack body tension and stillness.		• Dancer demonstrates clarity of action, mood/character and rhythm as suggested by the poem.
1		• Dancer is unaware of movement patterns and has little relationship to group. • Movements do not vary in force. • Minimal control, balance, and coordination exhibited.		• Dancer is unable to produce smooth transitions. • Does not hold beginning and/or finishing positions.		• Dancer's actions fail to demonstrate mood/character or rhythm as suggested by the poem.
		Not Scorable: Evidence is not relevant to task requirements or is too minimal to rate student performance.		Not Scorable: Evidence is not relevant to task requirements or is too minimal to rate student performance.		Not Scorable: Evidence is not relevant to task requirements or is too minimal to rate student performance.
		Score for Movement Qualities		Score for Sequence/Pattern		Score for Communication

Teacher's Scoring Sheet for Haiku Exercise: Group

Student's Name _____ Date _____ Teacher's Name _____

Mark a single score for each of the four components (Movement Qualities, Sequence/Pattern, and Communication) in the space next to the description that best fits the student's performance and again in the box at the bottom of each column.

Level	Score	Movement Qualities	Score	Sequence/Pattern	Score	Communication	Score	Group Dynamics
4		• Dancers exhibit the ability to create relationships between different parts of the body that produce harmonious group movements. • Shapes are well defined and a variety of forces are used to express ideas. • The dancers exhibit consistent control, balance, and coordination.		• Dancers consistently include clear/smooth transitions between moves and phrases. • The sequence clearly demonstrates beginning and finishing positions with body tension and stillness.		• Dancers' movements fail to demonstrate clear action, mood/character and rhythm as suggested by the haiku.		• Dancers all actively participate and demonstrate sustained concentration while performing.
3		• Dancers exhibit the ability to create relationships within the group and between different parts of the body that produce harmonious group movements during most of the performance. • Movements have some transitions; shapes are clearly defined with varying force. • Control, balance, and coordination are present during most of the dance.		• Dancers include clear/smooth transitions between moves and phrases in an inconsistent manner. • The sequence demonstrates beginning and finishing positions with some body tension and stillness.		• Dancers demonstrate movements that inconsistently exhibit clarity of action, mood/character, and rhythm as suggested by the haiku.		• Dancers all participate and demonstrate concentration while performing.
2		• Dancers produce various shapes and types of body actions with little relationship to other members of the group and with limited harmony. • Movements fail to articulate through various body parts. • Control, balance, and coordination are unstable; use of variety in force is limited.		• Dancers indicate limited awareness of the need for smooth transition between moves and phrases. • Beginning and finishing shapes are present but lack body tension and stillness.		• Dancers demonstrate clarity of action, mood/character and rhythm as suggested by the haiku.		• Some dancers participate while others are less engaged and concentration is less sustained.
1		• Dancers are unaware of movement patterns and have little relationship to group. • Movements do not vary in force • Minimal control, balance, and coordination exhibited.		• Dancers are unable to produce smooth transitions. • Dancers do not hold beginning and/or finishing positions.		• Dancers' actions fail to demonstrate mood/character or rhythm as suggested by the haiku.		• Dancers demonstrate limited participation and concentration.
		Not Scorable: Evidence is not relevant to task requirements or is too minimal to rate student performance.		Not Scorable: Evidence is not relevant to task requirements or is too minimal to rate student performance.		Not Scorable: Evidence is not relevant to task requirements or is too minimal to rate student performance.		Not Scorable: Evidence is not relevant to task requirements or is too minimal to rate student performance.
		Score for Movement Qualities		Score for Sequence/Pattern		Score for Communication		Score for Group Dynamics

BEST COPY AVAILABLE

VISUAL ART EXERCISE, GRADE LEVEL 8

City of the Future

NATIONAL STANDARDS ASSESSED

1. Understanding and applying media, techniques, and processes

Students:

intentionally take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas.

2. Using knowledge of structures and functions

Students:

select and use the qualities of structures and functions of art to improve communication of their ideas

3. Choose and evaluate a range of subject matter, symbols, and ideas.

Students:

use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in artworks.

TASK DESCRIPTION

This drawing exercise asks students to envision a city of the future, and to depict that city so that it shows their creativity and ability to use line to create an illusion of space in a varied and unified composition. This is an open-ended performance task. Recommended time is a minimum of 120 minutes; at least 20 minutes should be allotted for an introduction and 20 minutes for preliminary sketches.

MATERIALS/EQUIPMENT REQUIRED

For each student:

- test booklet
- white paper, 8 1/2" x 11"
- drawing pencils/erasers
- reference material*
- optional: rulers.

* This should include a variety of visuals (photos, drawings, prints, slides, or books) of traditional and nontraditional urban designs/architecture where the design reflects the needs of the people.

Architects/urban designers that might be used as inspiration include Frank Lloyd Wright, Buckminster Fuller, Antonio Gaudi, Moshe Safdie and Paolo Soleri. *Scholastic Art*, March, 1994, is an issue on the theme "Fantastic Cities" and includes examples of architecture by Wright, Charles Moore, and Michael Graves. Popular magazines from the end of the nineteenth century offer intriguing ideas of what cities of the twentieth century might look like. For examples of inventive architectural drawing in black and white, students might examine the work of Giovanni Piranesi, Joseph Penell, David Macaulay, and Saul Steinberg.
For a single classroom-based assessment, teachers should provide visuals of their choice.

Source: *State Collaborative on Assessment and Student Standards Year-End Report*. The Council of Chief State School Officers. Washington, DC, 1996.

For large-scale school, district, or statewide assessment, the resource materials should be the same for all students; for example, a drawing, photograph, and painting of a futuristic city. Consistency in the use of visual prompts is important for scoring purposes.

PURPOSE OF ASSESSMENT

Students will be assessed on their creativity in representing the concept of meeting the needs of people in an imaginative city of the future, and their technical skill in using materials and design principles.

BACKGROUND/CONTEXT/EXPERIENCES LEADING UP TO ASSESSMENT

Students and the teacher should have discussed the characteristics of cities in general and specifically what they like or dislike in the cities they know, or have seen in pictures, television, or films. They should understand the concept that cities can change, and talk about the needs of people in cities. They should have looked at a variety of architectural/city planning resource material.

Students should have had an introduction to methods of depicting the illusion of space, such as overlapping of shapes and/or principles of linear perspective. They should have reviewed ways to create a variety of lines, textures, and/or shading using only pencil and ways of unifying a composition.

TASK DIRECTIONS

SCRIPT: If you were an architect, city planner, or citizen 100 years from today, what would people in your city need? Imagine a city of the future. What would the buildings and public spaces look like in your city? Use your imagination and show your ideas in a drawing that shows a sense of depth and space, is well-composed, and uses a variety of shapes, textures, lines, and/or shading.

Plan and sketch your ideas in the test booklet. In your sketches experiment with lines (thick and thin, vertical, horizontal, diagonal, curved, straight, zig-zag), shapes (large, small, geometric, organic), textures (close parallel lines, cross-hatch, stipple), and/or shading (dark to light). Select the best of those ideas and add others to create your final drawing in pencil on the white drawing paper. Complete the written reflection in your test booklet. The sketches and written reflection will be used as evidence of how you developed your idea.

BEST COPY AVAILABLE

CRITERIA FOR SCORING

Analytic Scoring Guide Expressive Qualities	
Level 4	• The student incorporates an inventive use of ideas and clearly communicates the concept of meeting the needs of people in an imaginary city of the future.
Level 3	• The student invents some buildings or open spaces that communicate a sense of the needs of people in an imaginary city of the future.
Level 2	• The student relies heavily on traditional city designs, and/or signs or labels on buildings or open spaces to communicate their use, and how they meet people's needs.
Level 1	• The student uses few details that indicate a concept of an imaginary city of the future, or how they meet people's needs.

Analytic Scoring Guide Technical Qualities	
Level 4	• The student demonstrates the ability to use a variety of lines, texture, shapes, and/or shading to achieve a desired effect. • The student creates a unified composition that conveys the illusion of space through overlapping and/or perspective.
Level 3	• The student uses a variety of lines, shapes, textures, and/or shading. • The student uses overlapping, or principles of perspective to convey space, but the composition is not unified.
Level 2	• The student uses a limited range of lines, shapes, textures, and/or shading. • The student draws isolated structures, or rarely uses overlapping or principles of perspective to convey space.
Level 1	• The student attempts a drawing, uses some variety in shape, little variety of line, shape, texture, and/or shading. • The student makes no use of overlapping, perspective, or size differentiation to convey space, or applies these elements inconsistently.

POSSIBLE EXTENSIONS/ADAPTATIONS OF TASK

This task could be correlated with Social Studies curriculum on the nature of the urban environment past and present. Student sketches and final work could be exhibited together. This exercise lends itself to a group process where a number of students could work collaboratively with a variety of media to complete a single solution.

EVIDENCE OF STUDENT ACHIEVEMENT

Student artwork; sketches/written reflection in test booklet; (optional) videotapes of the students working; videotapes of discussions.

TEACHER'S SCORE SHEET FOR CITY OF THE FUTURE

(Make one per student)

Student's Name _____

Analytic Scoring Guide Expression/Communication of Concept	
Level 4	• The student incorporates an inventive use of ideas and clearly communicates the concept of meeting the needs of people in an imaginary city of the future.
Level 3	• The student invents some buildings or open spaces that communicate a sense of the needs of people in an imaginary city of the future.
Level 2	• The student relies heavily on traditional city designs and/or signs or labels on buildings or open spaces to communicate their use, and how they meet people's needs.
Level 1	• The student uses few details that indicate a concept of an imaginary future city, or how they meet people's needs.
_____	Scorer #1
_____	Scorer #2
_____	Scorer #3

IF SCHOOL USES TWO SCORERS AND THEY DIFFER BY TWO LEVELS, A THIRD SCORER SHOULD BE USED.

Analytic Scoring Guide Technical Skill	
Level 4	• The student demonstrates the ability to use a variety of lines, textures, shapes, and/or shading to achieve a desired effect. • The student creates a unified composition that conveys the illusion of space through overlapping and/or perspective.
Level 3	• The student uses a variety of lines, shapes, textures, and/or shading. • The student uses overlapping, or principles of perspective to convey space, but the composition is not unified.
Level 2	• The student uses a limited range of lines, shapes, textures, and/or shading. • The student draws isolated structures, or rarely uses overlapping or principles of perspective to convey space.
Level 1	• The student attempts a drawing, uses some variety in shape, little variety of line, shape, texture, and/or shading. • The student makes no use of overlapping, perspective, or size differentiation to convey space, or applies these elements inconsistently.
_____	Scorer #1
_____	Scorer #2
_____	Scorer #3

IF SCHOOL USES TWO SCORERS AND THEY DIFFER BY TWO LEVELS, A THIRD SCORER SHOULD BE USED.

THE CHALLENGE

If you were an architect, city planner, or citizen 100 years from today, what would people in your city need? Imagine a city of the future. What would the buildings and public spaces look like in your city? Use your imagination and show your ideas in a drawing that shows a sense of depth and space, is well-composed, and uses a variety of shapes, textures, lines, and/or shading.

SKETCHES

Plan and sketch your ideas in the space below. In your sketches experiment with lines (thick and thin, vertical, horizontal, diagonal, curved, straight, zig-zag), shapes (large, small, geometric, organic), textures (close parallel lines, cross-hatch, stipple), and/or shading (dark to light). Select the best of those ideas and add others to create your final drawing in pencil on the white drawing paper. These sketches will be used as evidence of how you developed your idea.

Sketch 1

Sketch 2

DRAWING TASK

Complete your final drawing on the white drawing paper provided by your teacher. Put your name on the paper. As you draw your city, remember you will be evaluated on the following:

Expression of idea:
- inventiveness
- clarity
- understanding needs of the people
- represent both concepts of imaginative city and the future.

Technical skill:
- variety of lines, shapes, textures, and/or shading
- unity of composition
- illusion of space.

SELF-REFLECTION

This written self-reflection will be used as evidence of how you developed your idea.

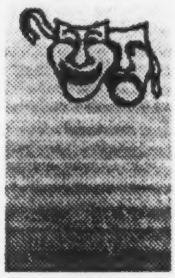
1. Explain how you used line, shape, texture, and/or shading to convey your idea.

2. Explain how you created an illusion of space to convey your idea.

3. What needs of the people did you depict in your futuristic city?

THEATRE EXERCISE, GRADE LEVEL 12

"Open Script"



NATIONAL STANDARDS ASSESSED

2. Acting by developing, communicating, and sustaining characters in improvisations and informal or formal productions

Proficient Students :

in an ensemble, create, and sustain characters that communicate with audiences.

Advanced Students :

create consistent characters from classical, contemporary, realistic, and nonrealistic dramatic texts in informal and formal theatre, film, television, or electronic media productions.

7. Analyzing, evaluating, and constructing meanings from informal and formal theatre, film, television, and electronic media productions

Proficient Students :

articulate and justify personal aesthetic criteria for critiquing dramatic texts and events that compare perceived artistic intent with the final aesthetic achievement

analyze and critique the whole and the parts of dramatic performances, taking into account the context, and constructively suggest alternative artistic choices

constructively evaluate their own and others' collaborative efforts and artistic choices in informal and formal productions.

TASK DESCRIPTION

This acting exercise requires students to collaborate in improvising from an open, or incomplete script, emphasizing the use of facial expression, gesture, and movement to communicate believable characters with strong objectives in a coherent dramatic scene. Students will have 30 minutes to create their improv scene focusing on who they are, what is happening, and where the action is taking place. Next each pair will spend 10 minutes sharing their scenes with another pair of students, for a total of 20 minutes. Each pair will verbally critique the other. Students will then have 30 minutes to write a characterization analysis and rehearse. In all, students will have 80 minutes to prepare their scene for the performance and each pair will have approximately five minutes to perform its scene for the class. Depending on class size, the task will take 120-150 minutes. Performances will be videotaped for reflection and scoring by the teacher and students. In addressing Standard seven, students will review, score, and write a brief critique of their own performances. Teachers should also consider a group discussion of this task for additional feedback from the students.

30 min. to prepare scene
20 min. share and critique
30 min. prepare characterization and rehearse

---

80 minutes + 5 min. X number of pairs

Source: *State Collaborative on Assessment and Student Standards Year-End Report*. The Council of Chief State School Officers. Washington, DC, 1996.

MATERIALS/EQUIPMENT REQUIRED

Two chairs, a table or desk, copies of the open script and analysis sheets, directions for task, pencils for each class member for each group, a clock in the room, 5" x 8" cards for student identification labels, pins, and markers. Videotape recorder and two tapes (one for back-up) for instructor and students (if they are doing the extension) to review and assess performances outside of the actual live performance time.

PURPOSE OF ASSESSMENT

1. Students will be assessed individually on their ability to use voice and movement to create and communicate consistent and believable characters that communicate with the audience.

2. Students will be assessed as pairs on their ability to demonstrate the relationship between the characters and through that interaction communicate meaning to the audience.

BACKGROUND/CONTEXT/EXPERIENCES LEADING TO ASSESSMENT

Students should have had experience working in pairs to create improvised scenes focusing on who they are, what is happening, and where the action is taking place. Students should have experience in character analysis. They should be accustomed to rehearsing and performing for one another. They should have had experience with improvisation that includes the concept of developing dialogue and action into scenes with meaning and a clear dramatic structure.

TASK DIRECTIONS

This task is designed for a classroom or stage rehearsal space, and requires minimal equipment.

Students will work in pairs. As they work, each pair will need:

- two copies of the open script
- two copies of the character analysis sheet
- two pencils
- two 5" x 8" labels, pins, and one marker
- two chairs and a desk or table for optional use in the performance.

The performance space must include a videotape recorder and monitor for evaluation of performances. This equipment must be used for the optional extensions.

Student will have 80 minutes to prepare their scene for the performance and each pair will have approximately five minutes to perform its scene for the class. Depending on class size, the task will take 120 to 150 minutes. Performances will be video taped for reflection and scoring purposes.

FACILITATOR/EXERCISE ADMINISTRATOR'S SCRIPT

[Facilitator will use this script and pass out the student materials according to its directions for the purpose of standardizing the administration of the exercise. The facilitator will determine their own process for dividing the group into pairs before beginning the script. Assign each pair with its own identifying number and provide a large label (a 5" x 8" card works well) for recognizing the number of each pair with space for the character (A or B.) The label should be affixed to the students in a way that makes it clearly visible in the video tape so the pair and characters can be identified for scoring purposes.]

SAY: We are going to work in pairs to create and perform an original drama piece from what is called an "open script." An open script is written in such a general manner that it can be interpreted in many ways. From this script, you and your partner will improvise a two to five minute scene in which you both act and make directing decisions. Your performances will be videotaped and evaluated according to the criteria found on the back of the open script I will hand out.

This exercise will be divided into four parts. The four parts are:

Part 1 Prepare a scene with your partner. You will have 30 minutes to do this.
Part 2 Share and critique works in progress with another pair. Each pair will have 10 minutes to present and discuss their scene or 20 minutes for both.
Part 3 Work on dramatic analysis and development. You will have an additional 30 minutes to refine and rehearse your scene.
Part 4 Perform and videotape the scene and observe other pair's performances. Each pair will take about five minutes to set-up and videotape.

[Distribute copies of the "Open Script" and scoring criteria]

SAY: Please read over these criteria for scoring and the "Open Script." After you have read the script, you and your partner will invent the characters, plan what is happening, and determine where the action is taking place. Feel free to make notes on the script.

During your performance, ***you must use all the words in the order given and may not add any words, but you can use any actions, movements or vocal interpretations you wish. You may make notes on the "open script."*** Work together to make sure your scene has a clear beginning, middle, and end that the audience will understand.

In order to create a set, you may use the desk and chairs in any way you like, but any other objects or props will have to be mimed. You may perform with script in hand. Think about the overall effect of how the characters move in your improvised setting, and react to one another and their surroundings.

You may wish to start this project by reading the script several times, trading roles as Characters A and B. When ideas for a conflict or situation arise, test them out, and choose the one you feel has the best dramatic potential. Together, you should make decisions about dramatic structure (exposition, inciting incident, conflict, rising action, climax, resolution, and ending) in order to express the idea or point of the scene. You will have 30 minutes to develop your scene.

PART 1

Prepare a scene with your partner.
[Allow 30 minutes.]

PART 2

[At the end of the 30 minutes, bring the group together and assign each pair to a four student group (two pairs each group) to share and critique each others' work in progress.]

SAY: Now we are going to do a small group, peer critique. You should consider the clarity of story. You should focus on the who, what, and where of the scene. Also look at the depth and believability of the scene. Each pair will have 10 minutes to observe and critique the other. I will tell you when it is time to switch.

[Allow 10 minutes for each pair.]

PART 3

SAY: At this point, we will use a worksheet to help you analyze your work and provide some additional clarity for your performance.

[Pass out copies of the Character Analysis Worksheet *and* Dramatic Analysis Worksheet*]*

You and you partner will have 30 minutes to more fully develop your scene in preparation for your final performance. Use your *Character Analysis Worksheets* and *Dramatic Analysis Worksheet* to further your understanding of who each of you will portray. Determine the action, movement and vocal expression which will help you to effectively create a believable scene. Work together to rehearse your scene. Once you have completed your sheet, use the remaining time to rehearse and incorporate your refinements. Some time during the final 10 minutes of rehearsal, complete the sentence at the bottom of the open script. You will be asked to read this upon completing your performance.

Each performance will be videotaped and evaluated. I will remind you of when there are 10 minutes of rehearsal time remaining. You may begin.

[While students are preparing their scene, set up the equipment for video taping.]

[After 20 minutes of rehearsal time, remind the students of the 10 minutes remaining.]

SAY: You have 10 minutes remaining to rehearse your scene. Please remember to complete the sentence at the bottom of the open script.

[At the end of the 30 minutes, bring the whole group together.]

PART 4

[Prior to taping the performances, give each student a 5" x 8" card to use as an identifying label. You should also provide a pin or other devise for attaching it to the student. With a marker, have each student write the group number and the letter for the character he or she will play - A or B - on the label.]

SAY: Using a marker, write the number of your pair and the character you have chosen (A or B) on your label and pin it to your chest. The performances will be videotaped and the identification label will be important for scoring this assessment.

Individually, you will be evaluated on the use of your voice (rate, pitch, and volume) and movement (facial express, gesture and body movement). In addition you will be evaluated on the believability of your scene and the portrayal of your character. At the end of your performance, please read the one sentence explanation you have written at the bottom of the open script. (The point of this scene is. . . .)

[Tape each performance in order. Please have backup tape available in case there is a problem in the process. For technical difficulties or illness, it is allowable to tape those students out of sequence at the end.]

[When scoring, carefully indicate the group number and character A or B. The teacher should score from reviewing the videotape rather than the live performance.]

CRITERIA FOR SCORING INDIVIDUALS

Use of Voice

What the character is feeling, wanting, and trying to communicate to the other character is advanced through the use of his/her voice.

Level 4	The student has clearly mastered the use of rate, pitch or volume to effectively communicate the life of the character and the audience. The student demonstrates an exceptional level of ability in terms of vocal production.
Level 3	Use of voice communicates effectively and consistently with the other character and the audience. Student uses expressive qualities of range, rate, and volume to express character. It is clear what the character wants and feels.
Level 2	The use of voice to communicate with the other character and the audience is inconsistent. Range, rate, and volume are not always appropriate. Vocal characterization is inconsistent. It is not always clear what the character wants.
Level 1	The use of voice to communicate with other character and the audience is minimal. Student appears to simply read or say the words without expression or feeling. It is unclear what the character wants.
	Not Scorable - Evidence is not relevant to task requirements or is too minimal to rate student performance.

Movement

Level 4	The student demonstrated an exceptional level of ability in terms of vocal production. He or she clearly mastered the use of facial expression, gesture, and whole language to clearly communicate with the audience.
Level 3	Use of movement communicates effectively and consistently with the other character and the audience. Student uses facial expression, gesture and whole body movement to portray character. It is clear what the character wants and feels.
Level 2	The use of movement to communicate with the other character and the audience is inconsistent. Facial expression, gesture and whole body movement use to portray character are not always appropriate. Use of movement is inconsistent. It is not always clear what the character wants and feels.
Level 1	The use of movement to communicate with the other character and the audience is minimal and/or inappropriate. Student movements do not match the action of the scene. It is unclear what the character wants and feels.
	Not Scorable - Evidence is not relevant to task requirements or is too minimal to rate student performance.

Believability

Level 4	The student is the character. The student is clearly able to draw the audience into the world of the character. The student demonstrates an exceptional level of performance skill in order to create the character.
Level 3	The student is believable and expresses the life and world of the character effectively and consistently throughout the scene.
Level 2	The student is the character some of the time. The student is believable and expresses the life and world of the character at times during the scene.
Level 1	The student is unable to sustain the believability of character through out the scene.
	Not Scorable - Evidence is not relevant to task requirement or is too minimal to rate student performance.

FOR GROUP SCORING	
Level 4	**Students create a totally collaborative and believable scene. The actors' performance draws you into the world of the play. The exceptional blocking and pacing enhance a strong dramatic structure and illuminate the scene's point as stated by the students. Actors maintain consistent rapport with one another and advance the dramatic action of the scene to communicate its meaning clearly to the audience.**
Level 3	**Students create a collaborative and believable scene. The blocking and pacing enhance an evident dramatic structure and illustrate the scene's point as stated by the students. Actors maintain consistent rapport with one another and enhance the dramatic structure of the scene to communicate its meaning clearly to the audience.**
Level 2	Students create a scene that has incomplete dramatic structure, blocking and pacing. They can state point of scene, but their idea is not conveyed in performance because of inconsistent interaction.
Level 1	Students cannot create a scene with any sense of direction and/or collaboration. The point of the scene is not clear.
	Not Scorable - Evidence is not relevant to task requirement or is too minimal to rate student performance.

EVIDENCE OF STUDENT ACHIEVEMENT

Videotapes will be used to score the exercise. Both teacher and students should evaluate and reflect on the exercise from the tape.

Theatre Acknowledgments:

Diane Brooks, Robert DeMuth, Sandra Long, Lynda Black, Vicki Fredrick, Beth Cornell, and Norma Sinclair

THE OPEN SCRIPT

Character A: Oh no, not again

Character B: It really isn't going to matter

Character A: It's just not fair, It's not fair

Character B: We have to anyway

Character A: You can

Character B: It's not my—

Character A: Stop right there

Character B: This is the way it always goes

Character A: Why

Character B: Let's just start again

Character A: Oh

Character B: Oh

Character A: How did this happen?

Character B: It really isn't going to matter. . .

Character A: Are you sure?

Character B: No

Character A: Me either

Character B: We can try

Character A: Hummm

Character B: Yes

Character A: Yes

The objective or point of the scene (one sentence) at the end of your performance is:

CHARACTER ANALYSIS WORKSHEET

Please turn this in with the rest of your work. This worksheet will not be scored.

1. Briefly describe your character in the context of the scene. (for example: a clerk waiting on an impatient customer)

2. Age of Character: (be specific)

3. Time of day and the effect this has on your character (for example: it is 8:45 p.m. I am tired. It has been a long full day and I have many things to do before the day ends. I am cranky because of this.)

4. What is your literal relationship to your scene partner's character? (for example: two next door neighbors, teacher and student)

5. Describe the dramatic nature of your relationship. (for example: your neighbor's dog barks all night long and it keeps you awake all night long, but you love dogs.)

6. State any important history between your character and your partner's character which may have an impact on the scenario you have created. (for example: you have known the person for a very long time and you see each other every day, lately you have been trying to avoid each other.)

7. What does your character want from your scene partner's character? (for example: I want the clerk to give me a discount even though what I am buying is not on sale.)

8. What does your character want from your scene partner's character which may help you in your performance. (for example: A dog bit me when I was very young and when I hear a dog bark at night, I can't sleep.)

DRAMATIC ANALYSIS WORKSHEET

Please turn this in with the rest of your work. This worksheet will not be scored .

1. Briefly describe who your characters are in this scene.
   Character A:

   _____

   Character B:

   _____

2. Describe where and when your scene takes place. (for example: time of day and season)

   _____

   _____

   _____

3. Describe what has happened to the characters that leads to this situation.

   _____

   _____

   _____

4. Briefly describe what the characters are doing before the dialogue begins.

   Character A:

   _____

   Character B:

   _____

5. Briefly describe the situation you must resolve in this scene.

   _____

   _____

   _____

6. Describe how your characters resolve and end this scene.

   _____

   _____

   _____

These examples of performance-based assessments are shared in the hope that they will be used to guide classroom assessment and to encourage teachers to develop and sent to the State Education Department other local assessments that show how teachers and students in New York State schools are aligning instruction and assessment to reflect the New York State *Learning Standards for the Arts*.

NYSSMA Performance Assessment Model

In New York State, music education has embraced a performance based model of educational excellence for a number of years. The New York State School Music Association (NYSSMA) has developed a standards based instructional model that can be used to assess student achievement. In the publication entitled the *NYSSMA Manual* (1994) the music association provides rules, regulations, and graded listings of musical literature which provide the basis for objective evaluation of musical performance by individuals, small groups, or large organizations. The emphasis of the model is on. . . "quality of performance. . . ." (NYSSMA 1994 p. R-3).

The performance based assessment model developed by NYSSMA includes several key components. All music has been graded as to level of difficulty from one (lowest) to six (highest). Annually, individuals, small groups, or major organizations from a school's music program can receive a performance assessment by playing works selected from the Manual before NYSSMA judges. Included in the assessment are comments and a rating (either numerical or letter grade) on the quality of performance. Indicators of quality are represented by overall scores and scores within specific categories.

Individuals and organizations are arrayed against criterion reference performance standards and their quality level can be verified with a high degree of reliability and validity. Performance standards are based on a demonstration of skills and knowledge including such factors as tone, intonation, phrasing, rhythmic accuracy, etc. The level of adjudication is ensured by a State-wide certification program for judges. During Spring of 1996, 76,316 students were evaluated at Solo and Ensemble Festivals and 782 groups (i.e., Bands, Choruses, Orchestras) were evaluated at Major Organization Festivals. Individual, Small Ensemble, and Major Organization assessment is completed on a standardized evaluation form which is distributed to the students through the instructional staff of their school district. Results of the Major Organization Festivals are published each year in *The School Music News*, NYSSMA's official journal.

Examples of the current NYSSMA Evaluation Sheets for Solo, Brass/Woodwind, and Major Organization Chorus are provided below. They are reproduced with the permission of NYSSMA.

NOTICE: NYSSMA Evaluation Sheets are the property of and are copyrighted by NYSSMA. They are intended for use at NYSSMA sanctioned festivals. NYSSMA has created and maintains the quality of the Evaluation Sheets at considerable expense. They may be duplicated for use in instructional settings without specific permission, but cannot be duplicated for use in other evaluation festivals which are not sanctioned by NYSSMA without the expressed written permission of the NYSSMA Executive Administrator.

Evaluation	(Scale)
☐ Outstanding	(26-28)
☐ Excellent	(21-25)
☐ Good	(16-20
☐ Satisfactory	(11-15)
☐ Fair	(6-10)
☐ Needs Improvement	(0-5)

☐ Festival

Level of Difficulty
- ☐ Level IV
- ☐ Level III
- ☐ Level II
- ☐ Level I

New York State School Music Association
Spring Evaluation Festival
Levels I, II, III, IV
BRASS/WOODWIND SOLO

(type or print all information requested below)

Instrument: _____

Circle scales you have prepared:

C F G B♭ D E♭ A A♭ E D♭ B G♭ F♯ C♭ C♯

STUDENT INFORMATION

Name of Student _____ Grade in School _____

School District _____ Building _____ NYSSMA Zone _____

School Address _____
Street City State Zip

COMPOSITION

Title _____ Required Movements _____

Composer _____ Arranger _____ Manual Page _____

FESTIVAL INFORMATION

Location _____ Date ___/___/___ Audition Time _____ Room _____

Adjudicator's Evaluation

SOLO EVALUATION	4	3	2	1	0
TONE	☐	☐	☐	☐	☐
Quality					☐
Control/Focus					☐
Breath Support					☐
Projection					☐
Vibrato (where appropriate)					☐
Embouchure					☐
Posture					☐
INTONATION	☐	☐	☐	☐	☐
Tuning (accompanied)					☐
Tonality					☐
TECHNIQUE	☐	☐	☐	☐	☐
Tonguing					☐
Facility					☐
Flexibility					☐
ACCURACY	☐	☐	☐	☐	☐
Articulation					☐
Accuracy of Notes					☐
Accuracy of Rhythms					☐
Steadiness of Rhythms					☐
Pulse					
INTERPRETATION	☐	☐	☐	☐	☐
Dynamics					☐
Style					☐
Tempo					☐
Phrasing					☐
Expression					☐
Artistry					☐

BASIC PROFICIENCY EVALUATION					
SCALES	☐	☐		☐	☐
SIGHT READING	☐	☐	☐	☐	☐
Accuracy of Notes					☐
Accuracy of Rhythm					☐
Accuracy of Articulation					☐
Accuracy of Dynamics					☐

TOTAL POINTS SCORED ☐

Adjudicator's Comments

_____
Adjudicator's Signature

_____
Zone Representative's Signature

The use of illegally copied music is prohibited.

BW145 ©NYSSMA 1996

New York State School Music Association
Spring Evaluation Festival

General Information

Dear Student:

Congratulations for your decision to participate in NYSSMA's Spring Evaluation Festival. We are confident that you have found this experience to be an important addition to your musical training. Your adjudicator has evaluated your performance by indicating

4 3 2 1 0

☐☐☐☐ or ☐ next to each of seven major categories. Your Final Rating is based on a numerical total of these categories Notable strengths (+) or weaknesses (-) in your performance are indicated in the box next to each sub-category. An unmarked box next to a sub-category indicates that this aspect of your performance was satisfactory. If a concern should arise as a result of this evaluation, your teacher is encouraged to discuss your concern(s) with the NYSSMA Representative. If your concern(s) remains unresolved, the NYSSMA Representative will inform you of further steps which can be taken. In order to help you to understand the basis for your evaluation, definitions for the various categories and sub-categories in which your performance was evaluated are provided below. Most students can expect their Final Rating to be ***Excellent; Good*** or ***Satisfactory***. The rest of the categories are reserved for unusual circumstances. An ***Outstanding*** rating is given only to a performer who displays extraordinary ability and achievement. ***Fair*** or **Needs *Improvement*** is given to a student whose performance is below average or for an incomplete and/or improperly presented performance. The ***Festival*** category is assigned to the student or ensemble who, prior to the audition, requested the option of presenting a performance for evaluative comments only. Study this form carefully. Take time to review it with your teacher(s) so they will be able to help you further develop and refine your musical skills. Good luck in your future endeavors.

Evaluation Categories

OUTSTANDING - Distinguished level of accomplishment
EXCELLENT - Exceptional level of accomplishment
GOOD - Above Average level of accomplishment
SATISFACTORY - Average level of accomplishment
FAIR - Below Average level of accomplishment
NEEDS IMPROVEMENT - - Considerably Below Average level of accomplishment

FESTIVAL - Comments Only (must be requested prior to performance)

Definitions

SOLO EVALUATION

TONE - The sound produced by the instrument

- **Quality** - The beauty and/or clarity of the instrumental sound
- **Control/Focus** - The refinement of the instrumental sound in a musically appropriate and consistent manner
- **Breath Support** - The physical process of producing the instrumental sound through the proper use of air
- **Projection** - The ability to project the tone into the performing area
- **Vibrato** (where appropriate) - The fluctuation of pitch used to enhance the instrumental sound in a musically appropriate manner
- **Embouchure** - The position of the lip, jaw and facial muscles in relation to the instrument and the per-

former's physical characteristics
Posture - The position of the body, arms, hands and fingers in relation to the instrument and the performer's physical characteristics

INTONATION - The accuracy of pitches in relation to each other and/or to a fixed standard
Tuning (accompanied) - The ability to match the pitch of a fixed standard
Tonality - The ability to play in tune with oneself

TECHNIQUE -The physical ability and mechanical dexterity required to produce notes correctly
Tonguing - The correct use of the tongue in the attacking and releasing of notes
Facility - The smoothness of the dexterity of fingers and/or hand coordination
Flexibility - The ease of maneuverability throughout the range of the instrument

Level	Rating
☐ Level V	
☐ Level VI	
☐ Festival	

Rating Scale			
A+	97-100	C+	77-79
A	93-96	C	73-76
A-	90-92	C-	70-72
B+	87-89	D+	67-69
B	83-86	D	63-66
B-	80-82	D-	60-62
		E	59 and below

ACCURACY - The exact realization of the notated music
Articulation - The performance of the separation and/or connection of notes as written
Accuracy of Notes - The performance of notes as written
Accuracy of Rhythm - The performance of rhythms as written **Steadiness of Rhythm** - The performance at a steady speed with regard to the metronomic and/or expressive markings of the composition
Pulse - The performance of natural accents implied by the meter of the composition

INTERPRETATION - The performer's realization of the composer's aesthetic intent and the performer's artistic expression
Dynamics - The contrast between loud and soft
Style - The understanding of the composer's musical intent consistent with the historical period of the composition
Tempo - The speed of the music according to the metronomic, stylistic and/or expressive markings of the music
Phrasing - The shaping of a musical idea
Expression - The performer's understanding of the aesthetic qualities inherent in the composition
Artistry - The performer's musical and expressive involvement in the music

BASIC PROFICIENCY EVALUATION

SCALES - Basic proficiency requirement as listed in the NYSSMA Spring Evaluation Festival Rules and regulations Evaluates one aspect of basic musicianship

SIGHT-READING - Basic proficiency requirement - The ability to perform a musical excerpt (conforming to the criteria outlined in the NYSSMA Spring Evaluation Festival Rules and Regulations) at sight
Accuracy of Notes - The performance of notes as written
Accuracy of Rhythm - The performance of rhythm as written
Accuracy of Articulation - The performance of articulations as written
Accuracy of Dynamics - The performance of dynamic levels as written

BW14S - ©NYSSMA -1996

Adjudicator's Signature

Zone Representative's Signature

NOTICE: NYSSMA Evaluation Sheets are the property of and are copyrighted by NYSSMA. They are intended for use at NYSSMA sanctioned festivals. NYSSMA has created and maintains the quality of the Evaluation Sheets at considerable expense. They may be duplicated for use in instructional settings without specific permission, but cannot be duplicated for use in other evaluation festivals which are not sanctioned by NYSSMA without the expressed written permission of the NYSSMA Executive Administrator.

New York State School Music Association
Spring Evaluation Festival
Levels V, VI
BRASS/WOODWIND SOLO

(type or print all information requested below)

Instrument:

_____

STUDENT INFORMATION

Name of Student

_____ Grade in

School _____ School District

_____ Building

_____ NYSSMA Zone _____

School Address _____

Street

City State Zip

COMPOSITION

Title

_____

_____ Required Movements _____

Composer _____

Arranger _____ Manual Page _____

FESTIVAL INFORMATION

Location _____

Date__/___/__ Audition Time _____ Room _____

Adjudicator's Evaluation
Adjudicator's Comments

SOLO EVALUATION

TONE .....
0-20.....
☐

Quality
..... ☐

Control/Focus
..... ☐

Breath Support
..... ☐

Projection ....
..... ☐

Vibrato (where appropriate).
..... ☐

Embouchure
..... ☐

Posture
..... ☐

INTONATION .....
0-10.....
☐

Tuning (accompanied)
..... ☐

Tonality
..... ☐

TECHNIQUE.....
0-20.....
☐

Tonguing.....
..... ☐

Facility
..... ☐

Flexibility.....
..... ☐

ACCURACY.....
0-15.....
☐

Articulation...
..... ☐

Accuracy of Notes
..... ☐

Accuracy of Rhythms
..... ☐

Steadiness of Rhythms ..
..... ☐

Pulse
..... ☐

INTERPRETATION .....
0-20.....
☐

Dynamics.....
..... ☐

Style
..... ☐

Tempo ..... ☐
Phrasing ..... ☐
Expression ..... ☐
Artistry ..... ☐

BASIC PROFICIENCY EVALUATION

SCALES ..... 0-5 ☐
1 ☐ 2 ☐ 3 ☐

SIGHT READING ..... 0-10 ☐

Accuracy of Notes ..... ☐
Accuracy of Rhythm ..... ☐
Accuracy of Articulation ..... ☐
Accuracy of Dynamics ..... ☐

TOTAL POINTS SCORED .....

The use of illegally copied music is prohibited.

New York State School Music Association
Spring Evaluation Festival

General Information

Dear Student:

Congratulations for your decision to participate in NYSSMA's Spring Evaluation Festival. We are confident that you have found this experience to be an important addition to your musical training. Your adjudicator has evaluated your performance by rating your performance numerically in each of seven major categories. Your Final Rating is a total of these scores converted to a letter grade. Notable strengths (+) or weaknesses (-) in your performance are indicated in the box next to each sub-category. An unmarked box next to a sub-category indicates that this aspect of your performance was satisfactory. If a concern should arise as a result of this evaluation, your teacher is encouraged to discuss your concern(s) with the NYSSMA Representative. If your concern(s) remains unresolved, the NYSSMA Representative will inform you of further steps which can be taken. In order to help you to understand the basis for your evaluation, definitions for the various categories and sub-categories in which your performance was evaluated are provided below. The *Festival* category is assigned to the student who, prior to the performance, requested the option of performing a composition for evaluative comments only. Study this form carefully. Take time to review it with your teacher(s) so they will be able to help you further develop and refine your musical skills. Good luck in your future endeavors.

Definitions

TONE - The sound produced by the instrument
- **Quality** - The beauty and/or clarity of the instrumental sound
- **Control/Focus** - The refinement of the instrumental sound in a musically appropriate and consistent manner
- **Breath Support** - The physical process of producing the instrumental sound through the proper use of air
- **Projection** - The ability to project the tone into the performing area
- **Vibrato** (where appropriate) - The fluctuation of pitch used to enhance the instrumental sound In a musically appropriate manner
- **Embouchure** - The position of the lip, jaw and facial muscles in relation to the instrument and the performer's physical characteristics
- **Posture** - The position of the body, arms, hands and fingers in relation to the instrument and the performer's physical characteristics

INTONATION - The accuracy of pitches in relation to each other and/or to a fixed standard
- **Tuning** (accompanied) - The ability to match the pitch of a fixed standard
- **Tonality** - The ability to play in tune with oneself

TECHNIQUE -The physical ability and mechanical dexterity required to produce notes correctly
- **Tonguing** - The correct use of the tongue in the attacking and releasing of notes
- **Facility** - The smoothness of the dexterity of fingers and/or hand coordination
- **Flexibility** - The ease of maneuverability throughout the range of the instrument

ACCURACY - The exact realization of the notated music
- **Articulation** - The performance of the separation and/or connection of notes as written
- **Accuracy of Notes** - The performance of notes as written
- **Accuracy of Rhythm** - The performance of rhythms as written **Steadiness of Rhythm** - The performance at a steady speed with regard to the metronomic and/or expressive markings of the composition
- **Pulse** - The performance of natural accents implied by the meter of the composition

INTERPRETATION - The performer's realization of the composer's aesthetic intent and the performer's artistic expression
- **Dynamics** - The contrast between loud and soft
- **Style** - The understanding of the composer's musical intent consistent with the historical period of the composition
- **Tempo** - The speed of the music according to the metronomic, stylistic and/or expressive markings of the music
- **Phrasing** - The shaping of a musical idea
- **Expression** - The performer's understanding of the aesthetic qualities inherent in the composition
- **Artistry** - The performer's musical and expressive involvement in the music

BASIC PROFICIENCY EVALUATION

SCALES - Basic proficiency requirement as listed in the NYSSMA Spring Evaluation Festival Rules and regulations Evaluates one aspect of basic musicianship

SIGHT-READING - Basic proficiency requirement - The ability to perform a musical excerpt (conforming to the criteria outlined in the NYSSMA Spring Evaluation Festival Rules and Regulations) at sight

- The performance of notes as written
Accuracy of Rhythm - The performance of rhythm as written
Accuracy of Articulation - The performance of articulations as written
Accuracy of Dynamics - The performance of dynamic levels as written

Accuracy of Notes

Glossary of Assessment Terms

This selective glossary is designed to assist educators to better understand assessment terminology and issues. While not comprehensive, it provides educators clarity in thinking about assessment in the Arts.

Assessment

(i.e., "to sit beside and observe") The larger process(es) of describing, collecting, recording, scoring, and interpreting information about a student's learning.

- To sit beside and observe; the process of collecting, describing, and analyzing information about performance.
- Regrettably, assessment is frequently used as a euphemism for test. It is important to remember that the Latin root of assess (assidere) means "to sit beside." Although some assessments may result from a series of tests, most people do not produce their best work under test-like conditions. For this reason portfolio assessment has become an important way to measure the development of young writers. Large-scale assessment systems based on students' portfolios are still in the experimental stage. If the experiment fails, the portfolio will remain as a centuries-old proven tool for helping students witness and reflect upon their progress.
- A variety of procedures used to gain information about student learning. Includes traditional paper and pencil tests as well as extended responses (e.g., essays) and performances of authentic tasks (e.g., laboratory). Assessment answers the question "How well does the student perform?"

Authentic assessment

Tasks and methods of scoring that incorporate actual or simulated situations in the measuring of a student's performance.

- Performance assessments emphasize the performance of tasks or the solution of problems in simulated real-life situations.
- This type of assessment both mirrors and measures student performance in "real-world" tasks and situations. For example, to assess authentically a students ability to problem solve, the student is given a real world problem and assessed on how he/she goes about solving it.
- Tasks that are meaningful, valued, relevant and/or worth measuring/learning.

Benchmark

Student work that illustrates levels of achievement at defined points on an assessment scale. These examples result from applied measurement.

Adapted from: *State Collaborative on Assessment and Student Standards Year-End Report*. The Council of Chief State School Officers. Washington, DC, 1995.

- An actual measurement of group performance against an established standard at some defined points along the path toward the standard. Subsequent use of the benchmark(s) may be to set interim targets progressing "normally" toward the final standard.
- Samples of student work that serve as exemplars for each level of achievement on an assessment scale. Often used only by the people conducting the assessment, benchmark pieces should be shared with students and interested parents. In selecting benchmarks, it is important to find work that demonstrates each point on the scale.
- Examples of student work which illustrate each of the points on a performance scale.

Criteria

A statement of selected characteristics of a performance that indicate success.

Metacognition

Refers to the knowledge individuals have of their own thinking processes and strategies and their ability to monitor and regulate these processes. This requires learners to analyze, reflect on, and monitor their own learning. Metacognition, i.e., knowledge, awareness, and control of cognition, is an outcome of conscious reflection.

Reliability

The measure of consistency for assessment instruments. A reliable test will yield similar scores when abilities or knowledge are similar across time, judges, or subparts of an assessment.

Rubric

An established set of scoring criteria organized into increasing levels of achievement used to rate a student's performance. (Note: This term has many definitions, some of which are contradictory.)

- Rubric—A (i.e., "red") rule for conduct or a set of directions to follow. An established set of scoring criteria used to rate a student's performance on tests, portfolios, writing samples, or other performance tasks which is organized into increasing levels of instruction.
- A consistently followed rule for assigning value to student performance.
- Detailed description of characteristics or performance corresponding to a point on a rating scale used to rate performance tasks. A scoring rubric makes explicit the qualities of a performance related to specific rating.
- An assessment scale. A rubric defines the criteria of an assessment system and establishes the levels of achievement.
- Defines and describes levels of performance (e.g., rarely, sometimes, frequently, extensively) for critical dimensions related to performance standards. The development of rubrics is part of assessment and is not part of the framework for curriculum and assessment.
- Commonly used as a scoring tool and frequently has many definitions, some of which are counter to the other operationally equivalent terms. A description of a specific score point.

Validity

The measure of accuracy for assessment instruments. A valid test measures what we want to measure rather than extraneous variables.

National Standards for Arts Education

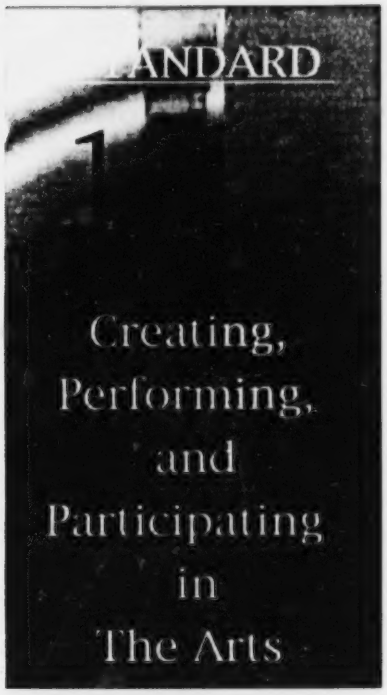
The **National Standards for Arts Education** were developed by the Consortium of National Arts Education Associations under the guidance of the National Committee for Standards in the Arts. The Standards were prepared under a grant from the US. Department of Education, the National Endowment For the Arts, and the National Endowment for the Humanities.

The **National Standards for Arts Education** are written for all students. The Standards affirm that a future worth having depends on being able to construct a vital relationship with the arts, and that doing so, as with any subject, is a matter of discipline and study. The Standards spell out what every young American should know and be able to do in the arts. The Standards say that students:

- Should be able to communicate at a basic level in the four arts disciplines—dance, music, theatre, and the visual arts
- Should be able to communicate proficiently in at least one art form
- Should be able to develop and present basic analyses of works of art
- Should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods
- Should be able to relate various types of arts knowledge and skills within and across the arts disciplines.

CONSORTIUM OF NATIONAL ARTS EDUCATION ASSOCIATIONS

AMERICAN ALLIANCE FOR THEATRE & EDUCATION
MUSIC EDUCATORS NATIONAL CONFERENCE
NATIONAL ARTS EDUCATION ASSOCIATION
NATIONAL DANCE ASSOCIATION



The Arts

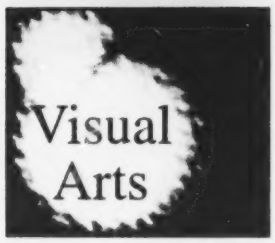
Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.

Students will:

Perform set dance forms in formal and informal contexts and will improvise, create, and perform dances based on their own movement ideas. They will demonstrate an understanding of choreographic principles, processes, and structures and of the roles of various participants in dance productions.

Compose original music and perform music written by others. They will understand and use the basic elements of music in their performances and compositions. Students will engage in individual and group musical and music-related tasks, and will describe the various roles and means of creating, performing, recording, and producing music.

Create and perform theatre pieces as well as improvisational drama. They will understand and use the basic elements of theatre in their characterizations, improvisations, and play writing. Students will engage in individual and group theatrical and theatre-related tasks, and will describe the various roles and means of creating, performing, and producing theatre.



Make works of art that explore different kinds of subject matter, topics, themes, and metaphors. Students will understand and use sensory elements, organizational principles, and expressive images to communicate their own ideas in works of art. Students will use a variety of art materials, processes, mediums, and techniques, and use appropriate technologies for creating and exhibiting visual art works.

Standard 1

Creating, Performing and Participating in The Arts

Students:

Elementary	Intermediate	Commencement
• identify and demonstrate movement elements and skills (such as bend, twist, slide, skip, hop)	• know and demonstrate a range of movement elements and skills (such as balance, alignment, elevation, and landing) and basic dance steps, positions, and patterns	• perform movements and dances that require demonstration of complex steps and patterns as well as an understanding of contextual meanings
• demonstrate ways of moving in relation to people, objects, and environments in set dance forms	• dance a range of forms from free improvisation to structured choreography	• create dance studies and full choreographies based on identified and selected dance movement vocabulary
• create and perform simple dances based on their own movement ideas	• create or improvise dance phrases, studies, and dances, alone and/or in collaboration with others, in a variety of contexts	• apply a variety of choreographic processes and structures as appropriate to plan a duet or ensemble performance
	• demonstrate the ability to take various roles in group productions and performances	

Commencement Major Sequence

- use a variety of sources to find dance ideas
- select dance structures for use in choreographic projects
- perform dances requiring use of more sophisticated performance elements such as dynamics, phrasing, musicality, expression
- use a variety of choreographic approaches with any number of dancers, props, and performance spaces
- demonstrate ability to work effectively as dancer, choreographer, director, costumer, lighting designer, manager

Standard 1

Creating, Performing and Participating in The Arts

Students:

ELEMENTARY	INTERMEDIATE	COMMENCEMENT
• create short pieces consisting of sounds from a variety of traditional, electronic, and nontraditional sound sources	• compose simple pieces that reflect a knowledge of melodic, rhythmic, harmonic, timbrel, and dynamic elements	• compose simple pieces for at least two mediums, including computers (MIDI) and other electronic instruments. (Pieces may combine music with other art forms such as dance, theatre, visual arts, or film/video.)
• sing songs and play instruments, maintaining tone quality, pitch, rhythm, tempo, and dynamics; perform the music expressively; and sing or play simple repeated patterns (ostinatos) with familiar songs, rounds, partner songs, and harmonizing parts	• sing and/or play, alone and in combination with other voice or instrument parts, a varied repertoire of folk, art, and contemporary songs, from notation, with a good tone, pitch, duration, and loudness	• sing and/or play recreational instruments accurately, expressively, and with good tone quality, pitch, duration, loudness, technique, and (singing) diction
• read simple standard notation in performance, and follow vocal or keyboard scores in listening	• improvise short musical compositions that exhibit cohesiveness and musical expression	• use common symbols (notation) to perform music on recreational instruments
• in performing ensembles, read very easy/easy music (New York State School Music Association [NYSSMA] level I-II) and respond appropriately to the gestures of the conductor	• in performing ensembles, read moderately easy/ moderately difficult music (New York State School Music Association [NYSSMA] level III-IV) and respond appropriately to the gestures of the conductor	• identify and describe the roles, processes, and actions needed to produce professional concerts and musical theatre productions
• identify and use, in individual and group experiences, some of the roles, processes, and actions used in performing and composing music of their own and others	• identify and use, in individual and group experiences, some of the roles, processes, and actions for performing and composing music of their own and others, and discuss ways to improve them	• explain the commercial-music roles of producer, recordist, public relations director, recording company executive, contractor, musicians, union officials, performers, etc.

COMMENCEMENT MAJOR SEQUENCE

- compose a collection of works for wind, string, percussion, vocal, keyboard, or electronic media that demonstrates an understanding and application of the musical elements and music-related technology
- monitor and adjust their performance and compositional techniques, identifying strengths and areas for improvements
- improvise and arrange extended musical compositions that exhibit cohesiveness and musical expression
- in choral and instrumental ensembles, read difficult/very difficult music (New York State School Music Association [NYSSMA] level V-VI); exhibit independent control over tone quality, intonation, rhythm, dynamics, balance, blend, expression, and articulation; and respond appropriately to the gestures of the conductor
- adopt at least two of the roles they identify as needed (composer, arranger, copyist, conductor, performer, announcer, instrument maker or provider, program annotator, recordist) to produce the performance of a musical composition in the classroom
- in performing groups, produce musical performances by peer-led small ensembles and sections of larger ensembles

Standard 1

Creating, Performing and Participating in The Arts

Students:

Elementary	Intermediate	Commencement
• use creative drama to communicate ideas and feelings	• use improvisation and guided play writing to communicate ideas and feelings	• write monologues and scenes to communicate ideas and feelings
• imitate experiences through pantomime, play making, dramatic play, story dramatization, story telling, and role playing	• imitate various experiences through pantomime, play making, dramatic play, story dramatization, storytelling, role playing, improvisation and guided play writing	• enact experiences through pantomime, improvisation, play writing, and script analysis
• use language, voice, gesture, movement, and observation to express their experiences and communicate ideas and feelings	• use language, voice, gesture, movement and observation to create character and interact with others in improvisation, rehearsal, and performance	• use language, techniques of sound production (articulation, enunciation, diction, and phrasing), techniques of body, movement, posture, stance, gesture, and facial expression and analysis of script to personify character(s); interact with others in improvisation, rehearsal, and performance; and communicate ideas and feelings
• use basic props, simple set pieces, and costume pieces to establish place, time, and character for the participants	• create props, scenery, and costumes through individual and group effort	• design and build props, sets, and costumes to communicate the intent of the production
• identify and use in individual and group experiences some of the roles, processes, and actions for performing and creating theatre pieces and improvisational drama	• identify and use, in individual and group experiences, some of the roles, processes, and actions for performing and creating theatre pieces and improvisational drama within the school/ community, and discuss ways to improve them	• make acting, directing, and design choices that support and enhance the intent of the class, school, and/or community productions

Commencement Major Sequence

- write plays to communicate their ideas and feelings
- collaborate in the development of original works which reflect life experiences
- use vocal, movement, and body techniques to create complex characters in monologues, oral interpretation, and scene study
- create props, scenery, and costumes for different styles of plays
- carry out acting, directing, and design choices which support and enhance the intent of a production

Standard 1

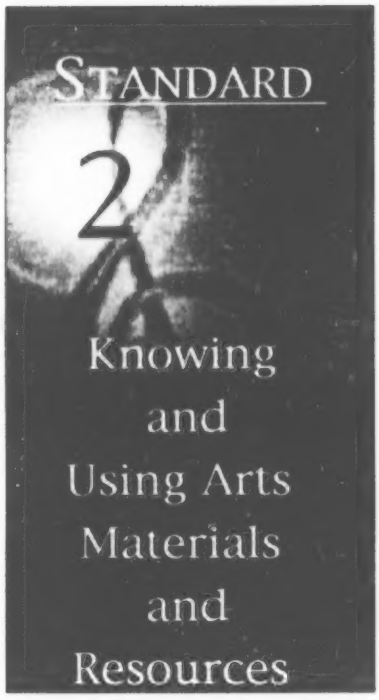
Creating, Performing and Participating in The Arts

Students:

Elementary	Intermediate	Commencement
• experiment and create art works, in a variety of mediums (drawing, painting, sculpture, ceramics, printmaking, video, and computer graphics), based on a range of individual and collective experiences	• produce a collection of art works, in a variety of mediums, based on a range of individual and collective experiences	• create a collection of art work, in a variety of mediums, based on instructional assignments and individual and collective experiences to explore perceptions, ideas, and viewpoints
• develop their own ideas and images through the exploration and creation of art works based on themes, symbols, and events	• know and use a variety of sources for developing and conveying ideas, images, themes, symbols, and events in their creation of art	• create art works in which they use and evaluate different kinds of mediums, subjects, themes, symbols, metaphors, and images
• understand and use the elements and principles of art (line, color, texture, shape) in order to communicate their ideas	• use the elements and principles of art to communicate specific meanings to others in their art work	• demonstrate an increasing level of competence in using the elements and principles of art to create art works for public exhibition
• reveal through their own art work understanding of how art mediums and techniques influence their creative decisions	• during the creative process, reflect on the effectiveness of selected mediums or techniques to convey intended meanings	• reflect on their developing work to determine the effectiveness of selected mediums and techniques for conveying meaning and adjust their decisions accordingly
• identify and use, in individual and group experiences, some of the roles and means for designing, producing, and exhibiting art works	• identify and use, in individual and group experiences, some of the roles and means for designing, producing, and exhibiting art works and discuss ways to improve them	

Commencement Major Sequence

- produce comprehensive and well organized commencement portfolios of their work
- reveal through their work a broad investigation of a variety of individual ideas and at least one theme explored imaginatively and in depth
- give evidence that they have developed an emerging personal style
- use selected mediums and techniques and select the most appropriate mediums and techniques to communicate their ideas

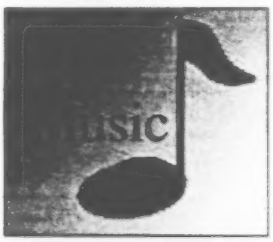


The Arts

Students will be knowledgeable about and make use of the materials and [illegible] participation in the arts in vario[illegible]

Students will:

Know how to access dance and dance-related material from libraries, resource centers, museums, studios, and performance spaces. Students will know various career possibilities in dance and recreational opportunities to dance. Students will attend dance events and participate as appropriate within each setting.



Use traditional instruments, electronic instruments, and a variety of nontraditional sound sources to create and perform music. They will use various resources to expand their knowledge of listening experiences, performance opportunities, and/or information about music. Students will identify opportunities to contribute to their communities' music institutions, including those embedded in other institutions (church choirs, industrial music ensembles, etc.). Students will know the vocations and avocations available to them in music.

Know the basic tools, media, and techniques involved in theatrical production. Students will locate and use school, community, and professional resources for theatre experiences. Students will understand the job opportunities available in all aspects of theatre.

Know and use a variety of visual arts materials, techniques, and processes. Students will know about resources and opportunities for participation in visual arts in the community (exhibitions, libraries, museums, galleries) and use appropriate materials (art reproductions, slides, print materials, electronic media). Students will be aware of vocational options available in the visual arts.

Standard 2

Knowing and Using Arts Materials and Resources

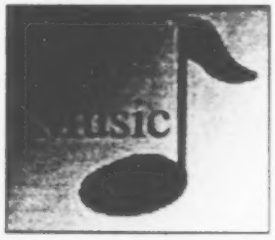
Students:

Elementary	Intermediate	Commencement
• demonstrate knowledge of dance resources in video, photography, print, and live performance	• demonstrate knowledge of sources for understanding dance technologies: live, print, video, computer, etc.	• use dance technologies without significant supervision
• understand the concept of live performance and appropriate conduct	• demonstrate knowledge of how human structure and function affect movement in parts of dances and dances that they know or have choreographed	• are familiar with techniques of research about dance
• demonstrate a knowledge of dance-related careers (e.g., dancer, choreographer, composer, lighting designer, historian, teacher)	• demonstrate knowledge of audience/performer responsibilities and relationships in dance	• know about regional performance venues which present dance and how to purchase tickets and access information about events
	• demonstrate knowledge of differences in performance venue and the events presented in each	• know about educational requirements of dance-related careers
		• identify major muscles and bones and how they function in dance movement

Commencement Major Sequence

- use technologies to research, create, perform, or communicate about dance
- understand the roles of dancers, audience, and creators in a variety of dance forms and contexts
- participate in, or observe, dance events outside of school
- know about educational requirements of dance-related careers and how to prepare for possible entrance into those fields
- know about good nutrition, injury prevention, and how to care for the body

Standard 2



Knowing and Using Arts Materials and Resources

Students:

Elementary	Intermediate	Commencement
• use classroom and nontraditional instruments in performing and creating music	• use the computer or video to examine dance routines including electronic ones, in composing and performing simple pieces	• use traditional, electronic, and nontraditional media for composing, arranging, and performing music
• construct instruments out of material not commonly used for musical instruments	• use school and community resources to develop information on music and musicians	• describe and compare the various services provided by community organizations that promote music performance and listening
• use current technology to manipulate sound	• use current technology to create, produce and record/playback music	• use print and electronic media, including recordings, in school and community libraries to gather and report information on music and musicians
• identify the various settings in which they hear music and the various resources that are used to produce music during a typical week; explain why the particular type of music was used	• identify a community-based musical interest or role and explain the skills, knowledge, and resources necessary to pursue the interest or adopt the role	• identify and discuss the contributions of local experts in various aspects of music performance, production, and scholarship
• demonstrate appropriate audience behavior, including attentive listening, in a variety of musical settings in and out of school	• demonstrate appropriate listening and other participatory responses to music of a variety of genres and cultures	• participate as a discriminating member of an audience when listening to performances from a variety of genres, forms, and styles
• discuss ways that music is used by various members of the community	• investigate some career options related to their musical interests	• understand a broad range of career opportunities in the field of music, including those involved with funding, producing, and marketing musical events

Commencement Major Sequence

- develop a classified and annotated directory of nearby music-related establishments such as instrument and music retailers, instrument makers and repair persons, recording studios, union representatives, etc.
- identify ways that they have contributed to the support of the musical groups of which they are members
- explain opportunities available to them for further musical growth and professional development in higher education and community institutions

Standard 2

Knowing and Using Arts Materials and Resources

Students:

Elementary	Intermediate	Commencement
• theaters, theatre-related facilities, and/or touring companies to observe aspects of theatrical production	• visit theatre technology facilities, including the local high school facility, and interact with professionals and theatre students to learn about theatre technology (e.g., lighting, staging, sound, etc.)	• use theatre technology skills and facilities in creating a theatrical experience
• use the library/media center of their school or community to find story dramatization material or other theatre-related materials and to view videotapes of performances	• use the school or community library/media centers and other resources to develop information on various theatre-related topics	• use school and community resources, including library/media centers, museums and theatre professionals, as part of the artistic process leading to production
• attend theatrical performances in their school and demonstrate appropriate audience behavior	• know about local theatrical institutions, attend performances in school and in the community, and demonstrate appropriate audience behavior	• visit local theatrical institutions and attend theatrical performances in their school and community as an individual and part of a group
• speak with theatre professionals about how they prepare for and perform their jobs	• discuss vocations/avocations with theatre professionals and identify the skills and preparation necessary for theatre vocations/avocations	• understand a broad range of vocations/avocations in performing, producing, and promoting theatre

Commencement Major Sequence

- identify current technologies, published scripted material, and print and electronic resources available for theatrical productions
- identify college and/or community opportunities in theatre after graduation and the requirements for application or participation
- cooperate in an ensemble as performers, designers, technicians, and managers to create a theatrical production
- design an individualized study program (i.e., internship, mentorship, research project) in a chosen theatre, film, or video vocation/avocation and share the information with the class

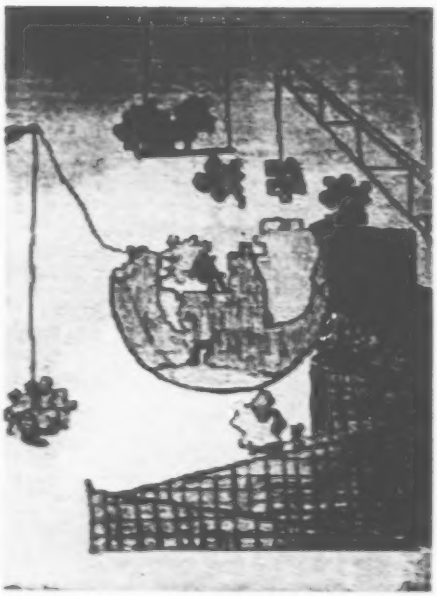
Standard 2

Visual Arts

Knowing and Using Arts Materials and Resources

Students:

Elementary	Intermediate	Commencement
• understand the characteristics of various mediums (two-dimensional, three-dimensional, electronic images) in order to select those that are appropriate for their purposes and intent	• develop skills with a variety of art materials and competence in at least one medium	• select and use mediums and processes that communicate intended meaning in their art works, and exhibit competence in at least two mediums
• develop skills with electronic media as a means of expressing visual ideas	• use the computer and other electronic media as designing tools and to communicate visual ideas	• use the computer and electronic media to express their visual ideas and demonstrate a variety of approaches to artistic creation
• know about some cultural institutions (museums and galleries) and community opportunities (art festivals) for looking at original art and talking to visiting artists, to increase their understanding of art	• take advantage of community opportunities and cultural institutions to learn from professional artists, look at original art, and increase their understanding of art	• interact with professional artists and participate in school- and community-sponsored programs by art organizations and cultural institutions
• give examples of adults who make their living in the arts professions	• understand the variety of careers related to the visual arts and the skills necessary to pursue some of them	• understand a broad range of vocations/avocations in the field of visual arts, including those involved with creating, performing, exhibiting, and promoting art



Commencement Major Sequence

- develop Commencement Portfolios that show proficiency in one or more mediums and skill in using and manipulating the computer and other electronic media
- prepare a portfolio that meets the admission requirements of selected institutions
- understand the preparation required for particular art professions and acquire some skills of those professions through internships with local galleries, museums, advertising agencies, architectural firms, and other institutions

STANDARD 3

The Arts

Responding To and Analyzing Works of Art

Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

Students will:

Express through written and oral language their understanding, interpretation, and evaluation of dances they see, do, and read about. Students will acquire the critical vocabulary to talk and write about a variety of dance forms.

Demonstrate the capacity to listen to and comment on music. They will relate their critical assertions about music to its aesthetic, structural, acoustic, and psychological qualities. Students will use concepts based on the structure of music's content and context to relate music to other broad areas of knowledge. They will use concepts from other disciplines to enhance their understanding of music.

Reflect on, interpret, and evaluate plays and theatrical performances, both live and recorded, using the language of dramatic criticism. Students will analyze the meaning and role of theatre in society. Students will identify ways in which drama/theatre connects to film and video, other arts, and other disciplines.

Reflect on, interpret, and evaluate works of art, using the language of art criticism. Students will analyze the visual characteristics of the natural and built environment and explain the social, cultural, psychological, and environmental dimensions of the visual arts. Students will compare the ways in which a variety of ideas, themes, and concepts are expressed through the visual arts with the ways they are expressed in other disciplines.

Standard 3

Responding To and Analyzing Works of Art

Students:

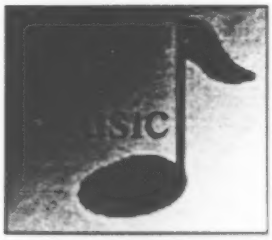
Elementary	Intermediate	Commencement
• demonstrate knowledge of words and symbols (kinetic, visual, tactile, aural and olfactory) that describe movement	• demonstrate knowledge of the technical language used in discussing dance performances	• make comparisons of the nature and principles of dance to other arts
• express to others their understanding of specific dance performances, using appropriate language to describe what they have seen and heard	• demonstrate knowledge of choreographic principles and processes	• analyze and describe similarities and differences in different dance forms and styles
	• express to others their understanding of specific dance performances, including perceptions, descriptions, analyses, interpretations, and evaluations	• describe and compare a variety of choreographic approaches used in the creation of dances

Commencement Major Sequence

- express to others theories about the nature of dance and the underlying assumptions that people have about dance
- describe and analyze similarities and differences between individual performances, and between forms and styles of dance, past and present
- describe and defend an explanation of why people dance, based on experience in dance, witnessing others, and studying contexts

Standard 3

Responding To and Analyzing Works of Art



Students:

Elementary	Intermediate	Commencement
• through listening, identify the strengths and weaknesses of specific musical works and performances, including their own and others'	• through listening, analyze and evaluate their own and others' performances, improvisations, and compositions by identifying and comparing them with similar works and events	• through listening, analyze and evaluate their own and others' performances, improvisations, and compositions and suggest improvements
• describe the music in terms related to basic elements such as melody, rhythm, harmony, dynamics, timbre, form, style, etc.	• use appropriate terms to reflect a working knowledge of the musical elements	• read and write critiques of music that display a broad knowledge of musical elements, genres, and styles
• discuss the basic means by which the voice and instruments can alter pitch, loudness, duration, and timbre	• demonstrate a basic awareness of the technical skills musicians must develop to produce an aesthetically acceptable performance	• use anatomical and other scientific terms to explain the musical effectiveness of various sound sources— traditional, nontraditional, and electronic
• describe the music's context in terms related to its social and psychological functions and settings (e.g., roles of participants, effects of music, uses of music with other events or objects, etc.)	• use appropriate terms to reflect a working knowledge of social-musical functions and uses (appropriate choices of music for common ceremonies and other events)	• use appropriate technical and socio-cultural terms to describe musical performances and compositions
• describe their understandings of particular pieces of music and how they relate to their surroundings	• use basic scientific concepts to explain how music-related sound is produced, transmitted through air, and perceived	• identify and describe the contributions of both locally and internationally known exemplars of high quality in the major musical genres
	• use terminology from music and other arts to analyze and compare the structures of musical and other artistic and literary works	• explain how performers, composers, and arrangers make artistic decisions

Commencement Major Sequence

- assess, describe, and evaluate the development of their personal contributions to their own, their school's, and their community's musical life by appropriately using musical and socio-cultural terms and concepts (contributions and skills of musicians, functions of music in society, etc.)
- demonstrate a practical knowledge of sound production and architectural acoustics to predict the general effects on sound of room shapes, building construction practices, and common absorbers

Standard 3

Responding To and Analyzing Works of Art

Theatre

Students:

ELEMENTARY	INTERMEDIATE	COMMENCEMENT
• discuss their understanding, interpretation, and evaluation of a theatrical performance, using basic theatre terminology	• use the techniques and vocabulary of theatre criticism, both written and oral, to discuss theatre experiences and improve individual and group performances	• articulate an understanding, interpretation, and evaluation of a theatre piece as drama and as a realized production, using appropriate critical vocabulary
• identify the use of other art forms in theatre productions	• examine and discuss the use of other art forms in a theatre production	• evaluate the use of other art forms in a theatre production
• explain the relationship of theatre to film and video	• explain how drama/theatre experiences relate to other literary and artistic events	• explain how a theatrical production exemplifies major themes and ideas from other disciplines

COMMENCEMENT MAJOR SEQUENCE

- develop a critical vocabulary through the reading and discussion of professional criticism
- explain the meaning and societal function of different types of productions
- design a plan for improving performances, using past and present critiques
- explore various other art forms and technologies, using them in theatre projects
- explain how theatre can enhance other subjects in the curriculum
- compare and contrast theatre, film, and video

Standard 3

Visual Arts

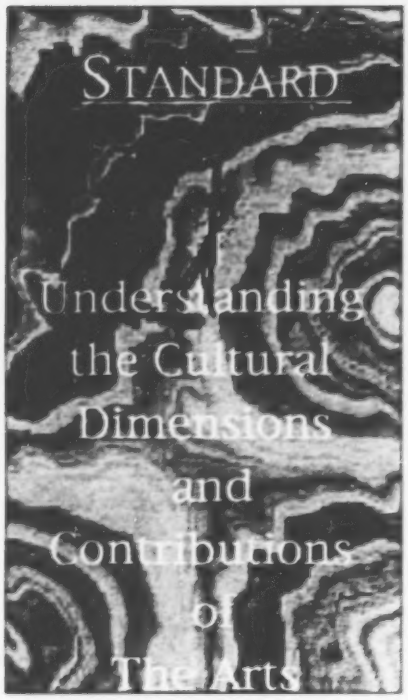
Responding To and Analyzing Works of Art

Students:

Elementary	Intermediate	Commencement
• explain their reflections about the meanings, purposes, and sources of works of art; describe their responses to the works and the reasons for those responses	• discuss and write their analyses and interpretations of their own works of art and the art of others, using appropriate critical language	• use the language of art criticism by reading and discussing critical reviews in newspapers and journals and by writing their own critical responses to works of art (either their own or those of others)
• explain the visual and other sensory qualities (surfaces, colors, textures, shape, sizes, volumes) found in a wide variety of art works	• identify, analyze, and interpret the visual and sensory characteristics that they discover in natural and human-made forms	• explain the visual and other sensory qualities in art and nature and their relation to the social environment
• explain the themes that are found in works of visual art and how the art works are related to other forms of art (dance, music, theatre, etc.)	• compare the ways ideas and concepts are communicated through visual art with the various ways that those ideas and concepts are manifested in other art forms	• analyze and interpret the ways in which political, cultural, social, religious, and psychological concepts and themes have been explored in visual art
• explain how ideas, themes, or concepts in the visual arts are expressed in other disciplines (e.g., mathematics, science, literature, social studies, etc.)	• compare the ways ideas, themes, and concepts are communicated through the visual arts in other disciplines, and the various ways that those ideas, themes, and concepts are manifested within the discipline	• develop connections between the ways ideas, themes, and concepts are expressed through the visual arts and other disciplines in everyday life

Commencement Major Sequence

- using the language of art criticism, describe the visual and functional characteristics of works of art and interpret the relationships of works of art one to another, to describe the impact of the work on the viewer
- demonstrate an understanding of art criticism, art histories, and aesthetic principles and show their connections to works of art
- give evidence in their Commencement Portfolios that they have researched a theme in-depth and that in their research they have explored the ways the theme has been expressed in other disciplinary forms



The Arts

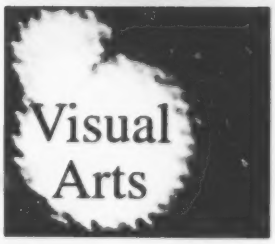
Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

Students will:

Know dances from many cultures and times and recognize their relationship to various cultural, social, and historic contexts. Students will recognize that dance is performed in many different cultural settings and serves many functions in diverse societies.

Develop a performing and listening repertoire of music of various genres, styles, and cultures that represent the peoples of the world and their manifestations in the United States. Students will recognize the cultural features of a variety of musical compositions and performances and understand the functions of music within the culture.

Gain knowledge about past and pre-sent cultures as expressed through theatre. They will interpret how theatre reflects the beliefs, issues, and events of societies past and pre-sent.



Explore art and artifacts from various historical periods and world cultures to discover the roles that art plays in the lives of people of a given time and place and to understand how the time and place influence the visual characteristics of the art work. Students will explore art to understand the social, cultural, and environmental dimensions of human society.

Standard 4

Understanding the Cultural Dimensions and Contributions of The Arts

Students:

ELEMENTARY	INTERMEDIATE	COMMENCEMENT
• identify basic dance movements that are typical of the major world cultures	• identify the major dance forms of specific world cultures past and present	• explain the interaction of performer and audience in dance as a shared cultural event
• explain the settings and circumstances in which dance is found in their lives and those of others, both past and present	• identify some of the major dance artists from diverse cultures	• identify the cultural elements in a variety of dances drawn from the folk and classical repertories
	• show how specific dance forms are related to the culture from which they come	• recognize specific contributions of dance and dancers to their own lives and to people in other times and places

COMMENCEMENT MAJOR SEQUENCE

- demonstrate an understanding of dance as a shared cultural event when giving presentations (dance, lecture, video, written report)
- demonstrate a knowledge of cultural elements in dance presentations of folk and classical repertories
- prepare formal presentations that use materials about dance and dancers of other times and places

Standard 4

Understanding the Cultural Dimensions and Contributions of The Arts

Students:

Elementary	Intermediate	Commencement
• identify when listening, and perform from memory, a basic repertoire of folk songs/dances and composed songs from the basic cultures that represent the peoples of the world	• identify the cultural contexts of a performance or recording and perform (with movement, where culturally appropriate) a varied repertoire of folk, art, and contemporary selections from the basic cultures that represent the peoples of the world	• identify from performances or recordings the cultural contexts of a further varied repertoire of folk, art, and contemporary selections from the basic cultures that represent the peoples of the world
• identify the titles and composers of well-known examples of classical concert music and blues/jazz selections	• identify from a performance or recording the titles and composers of well-known examples of classical concert music and blues/jazz selections	• identify from performances or recordings the titles and composers and discuss the cultural contexts of well-known examples of classical concert music and blues/jazz selections
• identify the primary cultural, geographical, and historical settings for the music they listen to and perform	• discuss the current and past cultural, social, and political uses for the music they listen to and perform	• relate well-known musical examples from the 17th century onward with the dominant social and historical events
	• in performing ensembles, read and perform repertoire in a culturally authentic manner	

Commencement Major Sequence

- analyze music from various cultures on the basis of its functions, giving examples and describing uses to which music is put in those cultures
- in performing ensembles, read and perform repertoire in a culturally authentic manner and use culture-based criteria for assessing performances, their own and others'

Standard 4

Understanding the Cultural Dimensions and Contributions of The Arts

Students:

ELEMENTARY	INTERMEDIATE	COMMENCEMENT
• dramatize stories and folk tales from various cultures	• improvise scenes based on information about various cultures	• read and view a variety of plays from different cultures
• engage in drama/theatre activities including music, dance, and games which reflect other cultures and ethnic groups	• create intercultural celebrations using props, settings, and costumes	• using the basic elements of theatre (e.g., speech, gesture, costume, etc.), explain how different theatrical productions represent the cultures from which they come
• discuss how classroom theatre activities relate to their lives	• explain how drama/theatre experiences relate to them-selves and others	• articulate the societal beliefs, issues and events of specific theatrical productions

COMMENCEMENT MAJOR SEQUENCE

- conduct an in-depth investigation of the works of a given culture or playwright
- create a multicultural theatre festival of excerpts from plays representing various cultures

Standard 4

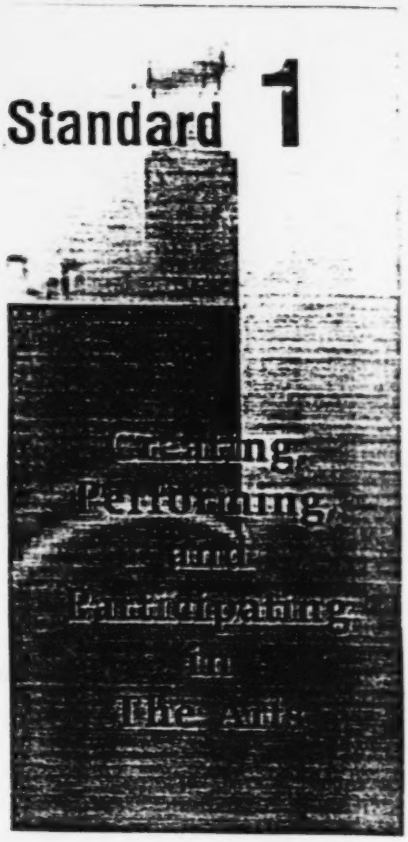
Understanding the Cultural Dimensions and Contributions of The Arts

Students:

ELEMENTARY	INTERMEDIATE	COMMENCEMENT
• look at and discuss a variety of art works and artifacts from world cultures to discover some important ideas, issues, and events of those cultures	• demonstrate how art works and artifacts from diverse world cultures reflect aspects of those cultures	• analyze works of art from diverse world cultures and discuss the ideas, issues, and events of the culture that these works convey
• look at a variety of art works and artifacts from diverse cultures of the United States and identify some distinguishing characteristics	• demonstrate the ways in which some particular art works and artifacts reflect important aspects of the diverse cultures of the United States	• examine works of art and artifacts from United States cultures and place them within a cultural and historical context
• create art works that show the influence of a particular culture	• create art works that reflect a particular historical period of a culture	• create art works that reflect a variety of cultural influences

COMMENCEMENT MAJOR SEQUENCE

- present a body of work within their portfolio that reflects the influences of variety of cultural styles
- interpret the meaning of works and artifacts in terms of the cultures that produced them
- explain how cultural values have been expressed in the visual arts, how art works have been used to bring about cultural change and how the art of a culture has been influenced by art works coming from outside that culture

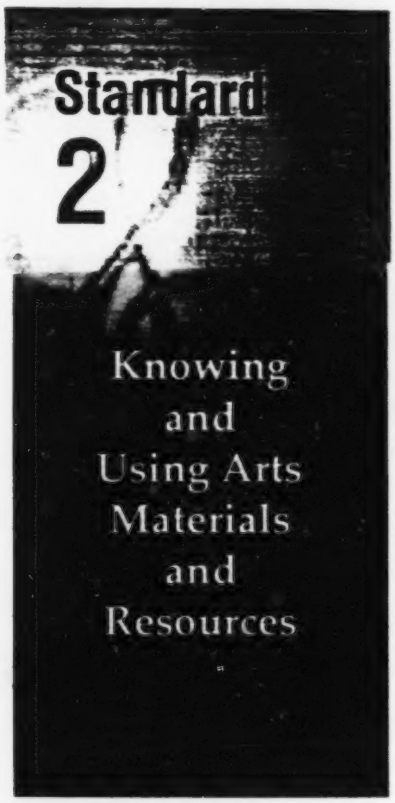


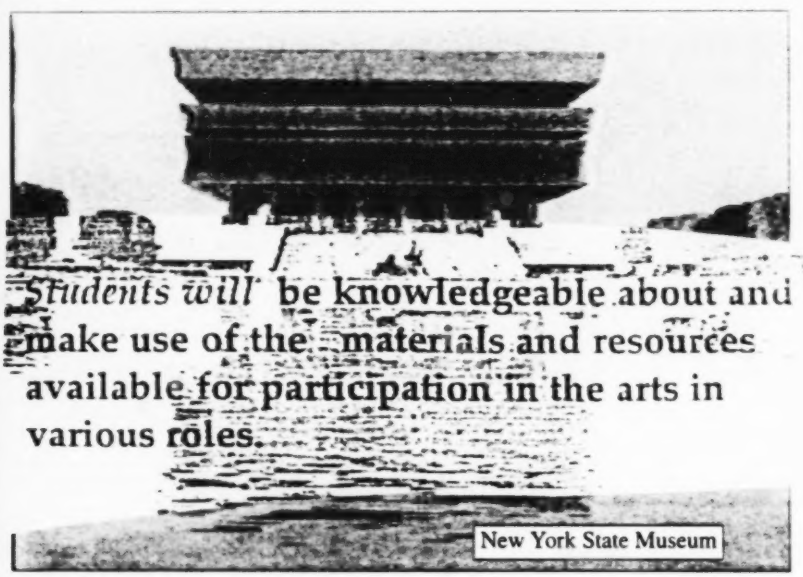
The Arts

Students will **actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.**

BEST COPY AVAILABLE

Dance
Music
Theatre
Visual Arts



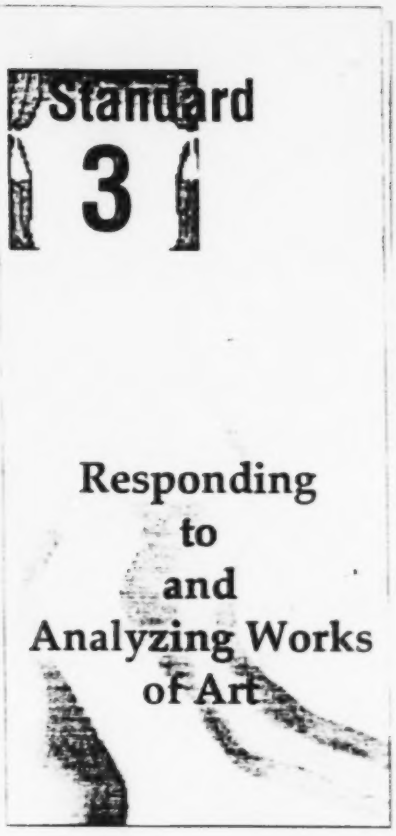


Students will **be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.**

New York State Museum

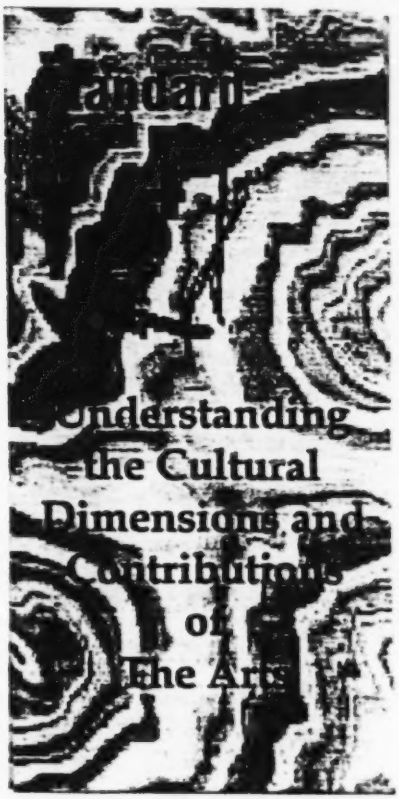
BEST COPY AVAILABLE

The Arts



Students will **respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought**

Dance
Music
Theatre
Visual Arts



Students will **develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.**

Standard

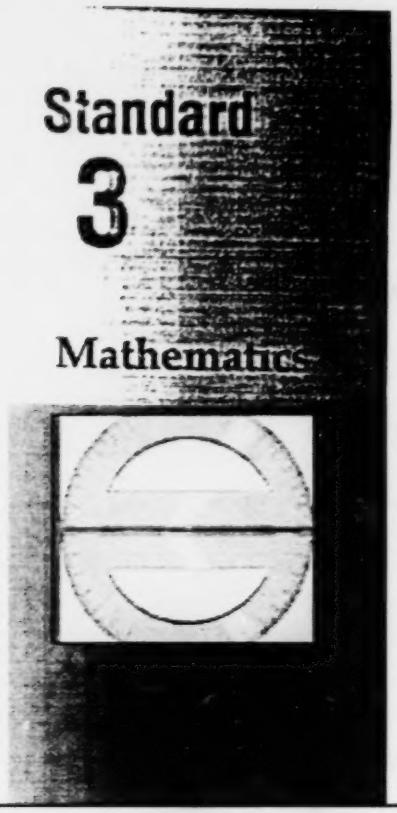
Mathematics, Science & Technology

Analysis, Inquiry, and Design

Students will **use mathematical analysis, scientific inquiry, and engineering design, as appropriate, to pose questions, seek answers, and develop solutions.**

Information Systems

Students will **access, generate, process, and transfer information using appropriate technologies.**



Mathematics, Science & Technology

Students will **understand mathematics and become mathematically confident by communicating and reasoning mathematically, by applying mathematics in real-world settings, and by solving problems through the integrated study of number systems, geometry, algebra, data analysis, probability, and trigonometry.**

BEST COPY AVAILABLE

Students will **understand and apply scientific concepts, principles, and theories pertaining to the physical setting and living environment and recognize the historical development of ideas in science.**

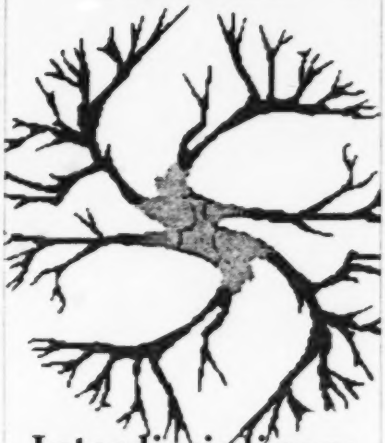
Mathematics, Science & Technology

Students will apply technological knowledge and skills to design, construct, use, and evaluate products and systems to satisfy human and environmental needs.

Students will understand the relationships and common themes that connect mathematics, science, and technology and apply the themes to these and other areas of learning.

BEST COPY AVAILABLE

Standard 7



Interdisciplinary Problem Solving

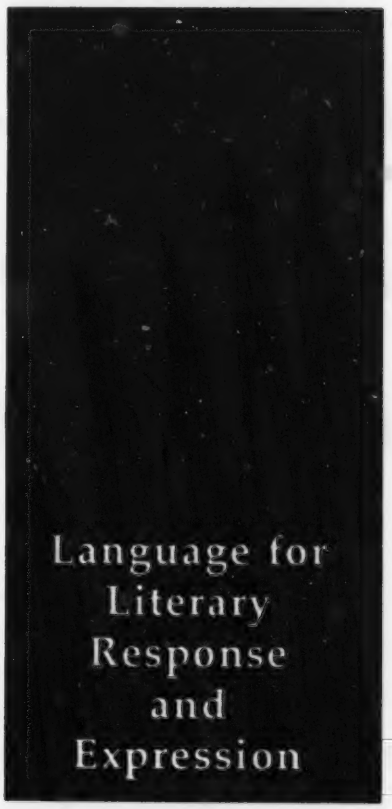
Mathematics, Science & Technology

Students will **apply the knowledge and thinking skills of mathematics, science, and technology to address real-life problems and make informed decisions.**

English Language Arts

Students will **listen, speak read, and write for information and understanding.**

As listeners and readers, students will collect data, facts, and ideas, discover relationships, concepts, and generalizations; and use knowledge generated form oral, written, and electronically produced texts, As speakers and writers, they will use oral and written language to acquire, interpret, apply, and transmit information.

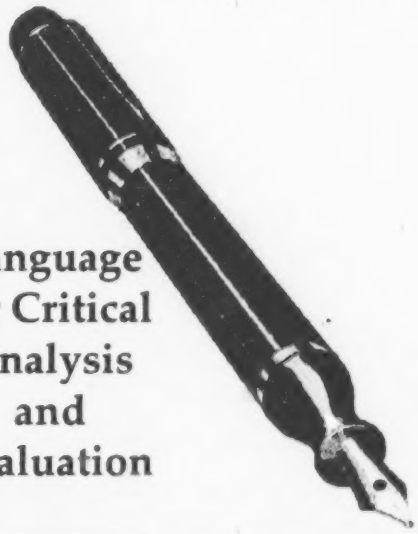


Students will **listen, speak read, and write for literary response and expression.**

Students will read and listen to oral, written and electronically produced texts and performances, relate texts and performances to their own lives, and develop an understanding of the diverse social, historical, and cultural dimensions the texts and performances represent. As speakers and writers, students will use oral and written language for self-expression and artistic creation.

English Language Arts

Standard 3

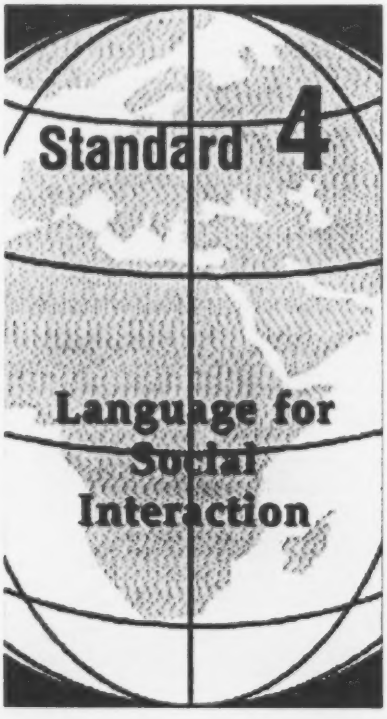


Language for Critical Analysis and Evaluation

Students will listen, speak read, and write for critical analysis and evaluation.

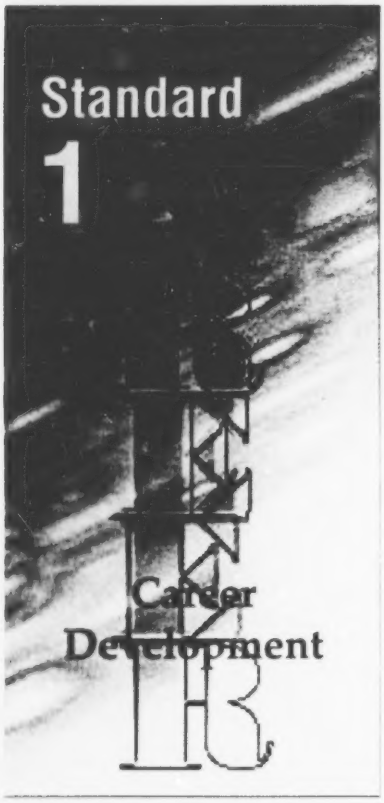
As listeners and readers, students will collect analyze experiences, ideas, information, and issues presented by others using a variety of established criteria. As speakers and writers, they will present, in oral and written language and from a variety of perspectives, their opinions and

---



Students will listen, speak read, and write for social interaction.

Students will use oral and written language for effective social communication with a wide variety of people. As readers and listeners, they will use the social communications of others to enrich their understanding of people and their views.



Career Development & Occupational Studies

Students will be knowledgeable about the world of work, explore career options, and relate personal skills, aptitudes, and abilities to future career decisions.

Students will demonstrate how academic knowledge and skills are applied in the workplace and other settings.

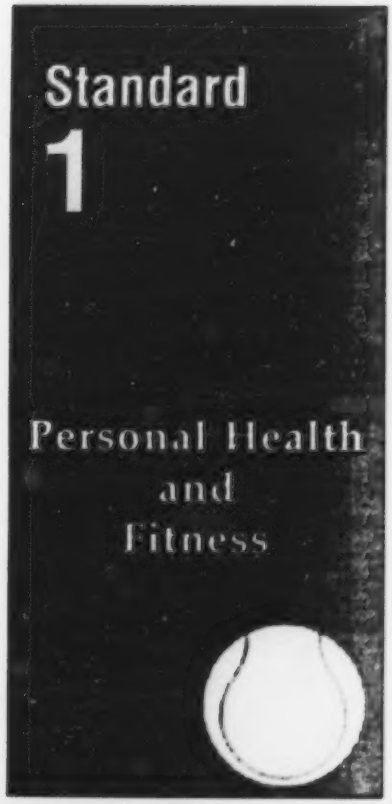
Career Development & Occupational Studies

Students will **demonstrate mastery of the foundation skills and competencies essential for success in the workplace.**

UNIVERSAL FOUNDATION SKILLS

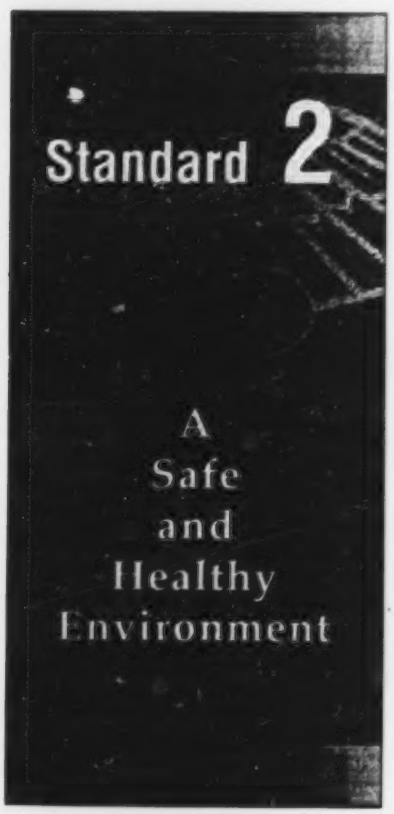
CAREER OPTIONS

Students who choose a career major will **acquire the career-specific technical knowledge/skills necessary to progress toward gainful employment, career advancement, and success in postsecondary programs.**

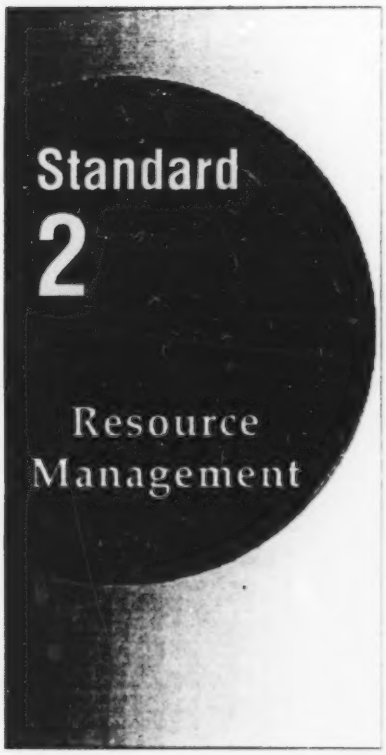


Health, Physical Education & Home Economics

Students will **have the necessary knowledge and skills to establish and maintain physical fitness, participate in physical activity, and maintain personal health.**

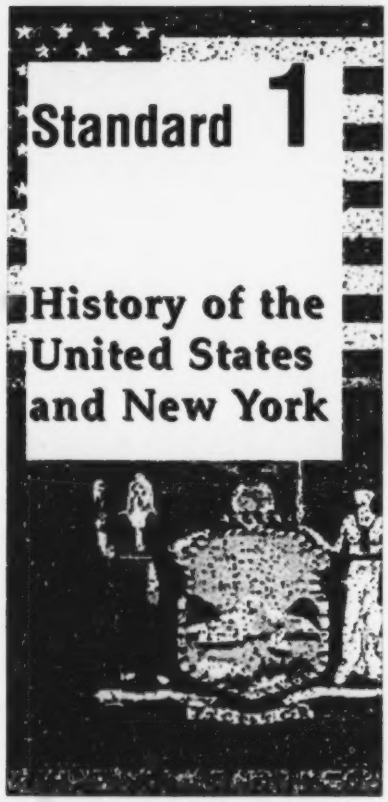


Students will **acquire the knowledge and ability necessary to create and maintain a safe and healthy environment.**



Health, Physical Education & Home Economics

Students will **understand and be able to manage their personal and community resources.**

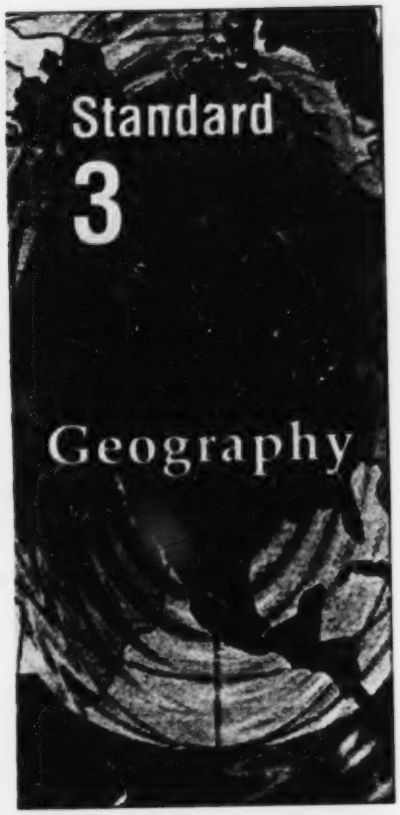


Social Studies

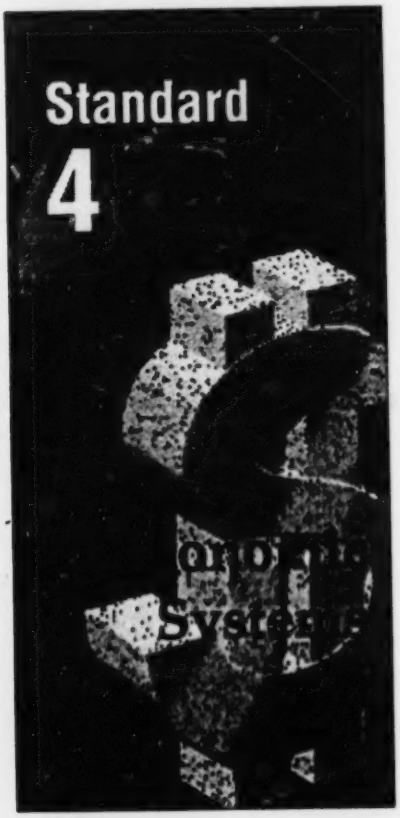
Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in the history of the United States and New York.

Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in world history and examine the broad sweep of history from a variety of perspectives.

Social Studies



Students will use a variety of intellectual skills to demonstrate their understanding of the geography of the interdependent worlds in which we live—local, national, and global—including the distribution of people, places, and environments over the Earth's surface.



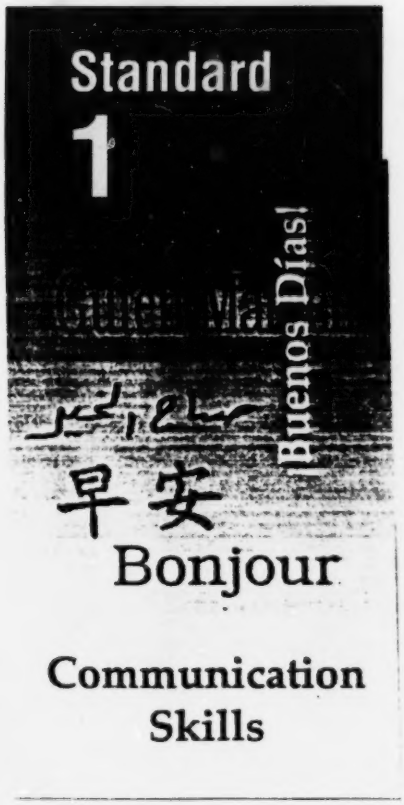
Students will use a variety of intellectual skills to demonstrate their understanding of how the United states and other societies develop economic systems and associated institutions to allocate scarce resources, how major decision-making units function in the United States and other national economies, and how an economy solves the scarcity problem through market and non-market mechanisms.

Social Studies

Standard 5

Civics, Citizenship, and Government

Students will use a variety of intellectual skills to demonstrate their understanding of the necessity for establishing governments; the governmental system of the United States and other nations; the United States Constitution; the basic civic values of American constitutional democracy; and the roles, rights, and responsibilities of citizenship, including avenues of participation.



Languages Other Than English

Students will **be able to use a language other English for communications.**

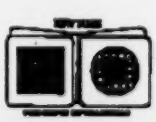
Students will **develop cross-cultural skills and understandings.**

The Arts

Review and Comments

Reaction Form 2

NOTE: This document is a work in progress. Parts II and III, in particular, are in need of further development, and we invite the submission of additional learning experiences and local performance tasks for these sections. Inquiries regarding submission of materials should be directed to: The Arts Resource Guide, Room 681 EBA, New York State Education Department, Albany, NY 12234 (tel. 518-474-5922).



The Arts Resource Guide

REACTION FORM

Your response to this questionnaire will assist the Education Department in preparing the revised *Arts Resource Guide*. Thank you for taking the time to send us your comments. Please feel free to duplicate this form for other individuals.

Demographic Information: I am a(an):

☐ Teacher (Grade_____) ☐ Parent

☐ Administrator: ○ Principal ○ Assistant Principal ○ Curriculum Specialist

☐ Other_____

****

1. How did you hear about the *The Arts Curriculum Resource Guide*?

   ☐ colleague ☐ administrator

   ☐ teleconference ☐ workshop

   ☐ electronic notice ☐ BOCES/CSD

   ☐ other

2. What specifically is most helpful about:

   Part I? _____

   Part II? _____

   Part III? _____

3. What other materials would you like to see in the guide?

   _____

4. What changes would you suggest to make the document more user-friendly?

   _____

   _____

5. Overall, to what extent do you feel the information in this guide will influence teaching and learning in your classroom?

5	4	3	2	1
To a Great Extent				Not at All

6. Overall, to what extent do you feel the guide illuminates the *Learning Standards for The Arts*?

5	4	3	2	1
To a Great Extent				Not at All

Additional Comments:

Please return this form by June 6, 1997 to the following address:

The Arts Resource Guide
New York State Education Department
Office of Curriculum and Instruction
681 EBA
Albany, New York 12234

The Arts Resource Guide
New York State Education Department
Office of Curriculum and Instruction
681 EBA
Albany, New York 12234